

I N D E X.

FIRST PART.

No.	Page.
1. INTRODUZIONE	2
2. RECITATIVE, And Moses spake and said	4
3. QUARTETTO, OR SEMI CHORUS, He loveth his flock	5
4. RECITATIVE, And the Lord called unto Moses	12
ARIA, I carried you upon Eagle's wings	12
5. RECITATIVE, And on the third day	16
6. CHORUS, THE FIRST COMMANDMENT	20
7. ARIA, Thou, even thou, art Lord alone	22
8. CHORUS, THE SECOND COMMANDMENT	29
9. RECITATIVE, To whom then will you liken God	31
CHORUS, Great is Jehovah	32
10. CHORUS, THE THIRD COMMANDMENT	48
11. RECITATIVE, According to thy name	52
ARIA, Holy and great is thy name	52
12. CHORUS, THE FOURTH COMMANDMENT	60
13. FINALE, How lovely are thy dwellings	63
14. SOLO, QUARTETTO, OR SEMI CHORUS, Lord, I love thy house	67
15. SOLO, How blest is the man	76
16. CHORUS, Make a joyful noise	80

SECOND PART.

No.	Page.
1. CHORUS, THE FIFTH COMMANDMENT	103
2. RECITATIVE ED ARIA, Whoso honour-eth his Father	105
3. CHORUS, THE SIXTH COMMANDMENT	112
4. RECITATIVE, Thou shalt not stand	114
5. CHORUS, THE SEVENTH COMMANDMENT	118
6. DUETTO, Happy the Man	118
DUETTO, Blessed is every one	122
7. CHORUS, THE EIGHTH COMMANDMENT	130
CHORUS, I will be a swift witness	130
CHORUS, The face of the Lord	133
8. DUETTO, He knowest the days	135
9. CHORUS, THE NINTH COMMANDMENT	142
10. RECITATIVE ED ARIA, He will destroy	142
ARIA, Preserve thy tongue from evil	144
11. CHORUS, THE TENTH COMMANDMENT	148
12. CHORUS, Be ye holy	150
13. CHORUS, Lord enter not into judgment	153
QUARTETTO, SEMI CHORUS, OR SOLO, Teach me, O Lord	155
14. RECITATIVE, The Lord will scatter	160
15. CANON AND CHORUS, There is none like to Jehovah	162
16. CHORUS, Glorify the Lord	178

(2)

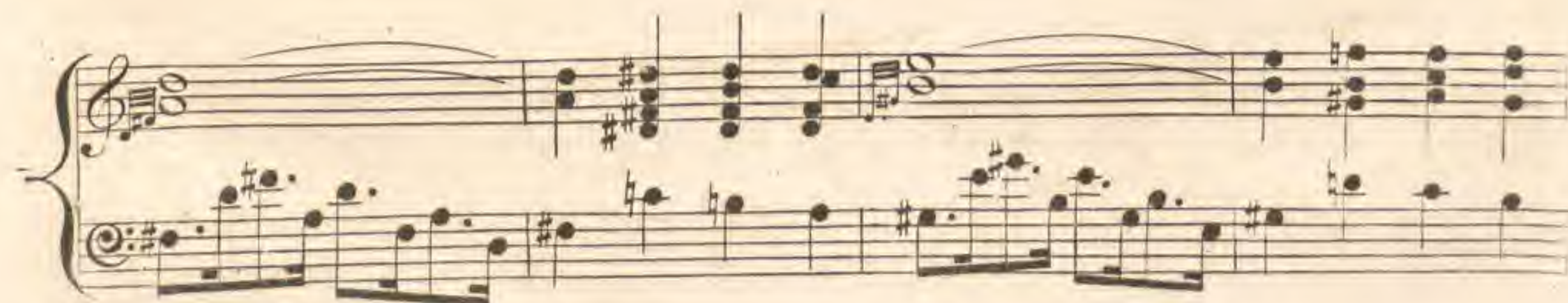
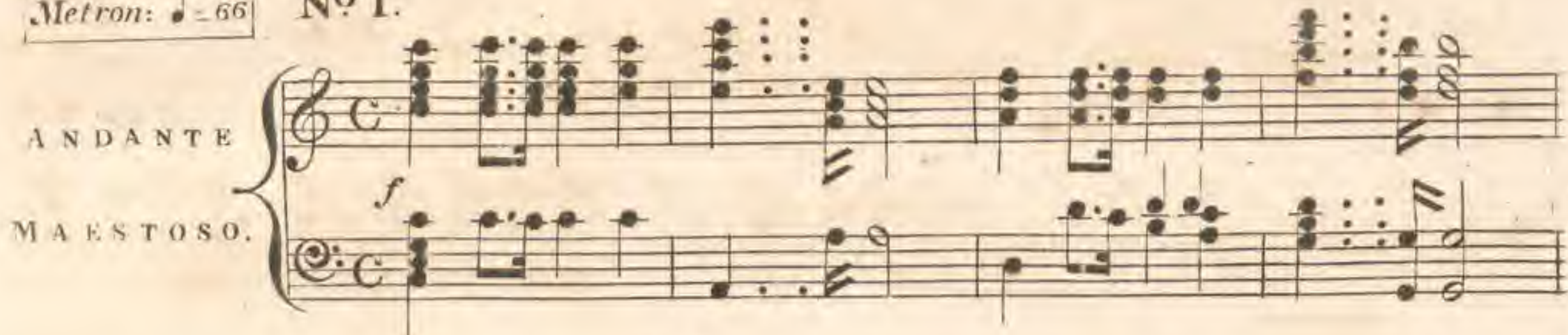
I N T R O D U Z I O N E

Metron: ♩ = 66

Nº 1.

ANDANTE

MAESTOSO.



(3)

This page contains a handwritten musical score for piano, organized into six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. Dynamics like *f*, *ff*, *sf*, and *grva* are used throughout. Performance instructions such as *loco* and *V. S.* are also present. The score is written in a fluid, cursive style characteristic of 19th-century manuscripts.

System 1: Treble and bass staves. Dynamics: *f*, *ff*.

System 2: Treble and bass staves. Dynamics: *sf*, *grva*.

System 3: Treble and bass staves. Dynamics: *ff*.

System 4: Treble and bass staves. Dynamics: *ff*.

System 5: Treble and bass staves. Dynamics: *grva*.

System 6: Treble and bass staves. Dynamics: *loco*, *V. S.*, *ff*.

Nº 2. RECITATIVO.

Basso Solo.

And Mo..ses spake and said: The Lord came from

tenuto.

Si..... nai, and rose up from Se....ir un..to his people.

f

He shined forth from mount Pa...ran, and came with ten thousands of

f

Adagio a tempo.

saints: From his right hand went a fie.....ry law for them.

f *p* *p*

Metron: ♩ = 132

QUARTETTO, or SEMI-CHORUS.

No 3.

Semi-Chorus, or Solo

Soprano *p* He loveth, he loveth his flock! he

Alto *Semi-Chorus, or Solo.* *p* He loveth, he loveth his

Tenore *Semi-Chorus, or Solo.* *p* He loveth, he loveth his

Basso *Semi-Chorus, or Solo.* *p* He loveth, he loveth his

p Flauti Clarinetti *Vni. Soli.*

loveth, he loveth his flock. All his righteous Saints, his Saints

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

all are in thy hand, are in thy hand, and they shall sit
 in thy hand, are in thy hand, they - - - shall sit
 in thy hand, are in thy hand,
 in thy hand, are in thy hand, all his Saints are in thy
 down at thy feet, at thy feet - - - and ev...ry
 down at thy feet, at thy feet - - - and ev...ry
 all his Saints are in thy hand, He
 hand, his Saints, all his righteous Saints are in thy hand, are in thy

one shall receive his commandments, and every one shall receive his commandments, his commandments loveth, he loveth his flock, he loveth his flock, - - he loveth his hand he loveth his

..... ceive his command.... ments, they shall receive his command..... ments,

he loveth, he loveth his flock,

flock, he loveth, he loveth his flock, he loveth his flock, and lead..eth

flock, he loveth his flock, he loveth his flock, he lead..eth them, he

he leadeth, he leadeth them, he
his flock, his flock, he loveth his flock, he
them, he leadeth them, he loveth his flock, his flock, he
leadeth them, he loveth, he loveth his flock, his flock, he

p
fp

lo...veth, he lo...veth his flock, and leadeth them, he
lo...veth, he lo...veth his flock, and leadeth them, he
lo...veth, he lo...veth his flock, he loveth, he loveth his
lo...veth, he lo...veth his flock, his

p
fp

lo...veth, he loveth his flock, and lead...eth them, he loveth his
 lo...veth, he loveth his flock, and lead...eth them, he loveth his
 flock, he loveth his flock, and lead...eth them,
 flock, his flock, and lead...eth them,

flock, he loveth, he loveth his
 flock, and lead...eth them - - -
 he lo...veth his flock he
 he lo...veth his flock and lead.....eth

flock - - - he loveth, he loveth his

cres: he loveth, he loveth his flock, he loveth his flock!

cres: loveth, he loveth his flock, he loveth his flock, he loveth his flock! he

cres: them - - , he loveth, he loveth his flock, his flock! he

flock, he lo..veth, he lo..veth his flock, his

he lo..veth, he lo..veth his flock, his

lo..veth, he lo..veth his flock, he lo..veth, he lo..veth his

lo..veth, he lo..veth his flock, he lo..veth, he lo..veth his

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

Vno 2^{do}.

Alto.

Vno 1^o

Nº 4.

tempo 1^{mo}

Fl.Ob:Clar:Fag:

RECITATIVO BASSO SOLO.

And the Lord call'd un... to Moses out of the mountain, saying:

Metron: 52

ANDANTE MAESTOSO.

Thus shalt thou say to the house of Ja...cob, and tell the chil..dren, the

chil...dren of Is.....ra.....el:

A R I A.

Metron $\text{♩} = 116$

MAESTOSO.

I car...ried you up...on ea.....gles' wings,

and I have brought you un..to my...self. Therefore if ye will o...

.....bey my commandments, therefore if ye will o...bey my commandments,

and if ye will keep, if ye will keep - - - my

co.....ve..nant, then shall ye be my chil.....dren a..

.....bove all peo.....ple, for all the earth is

mine - - - for all the earth is mine is

mine - - - ye shall

be - - - to me - - a Kingdom of priests and a ho - - - ly

na - - - tion, ye shall be a Kingdom a Kingdom, of priests, and a ho - - - ly

na - - - tion, a ho - - - ly na - - - tion, a ho - - - ly

na - - - tion, ye shall be a bove all peo - - - ple, ye shall be a

ho-ly na-tion a-bove all peo-ple.

Metron. ♩ = 60 N^o 5.

ANDANTE MAESTOSO.
tutti.

Tenore Solo RECITATIVO.

And on the third day the Lord will descend before all the people upon mount

Metron. ♩ = 144.

Si-nai.
VIVACE.



RECITATIVO.

lightnings, and a thick cloud upon the mount, Trumpet and Horns.

and the voice of the trumpet exceeding loud: so that all the

peo....ple, that was in the camp, trem..bled.

And the voice of the trumpets sounded long, and waxed louder and louder.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are written below the vocal line.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are written below the vocal line.

Moses spake and God answered him by a voice,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are written below the vocal line.

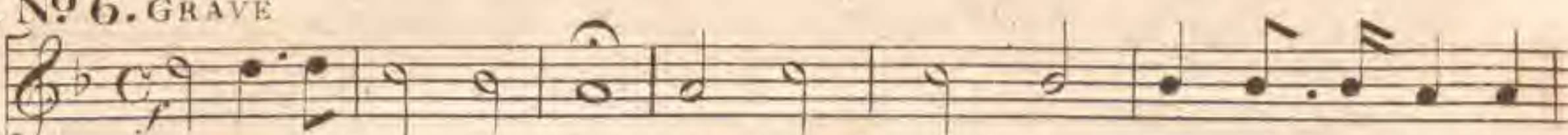
and spake all these words: say.....ing

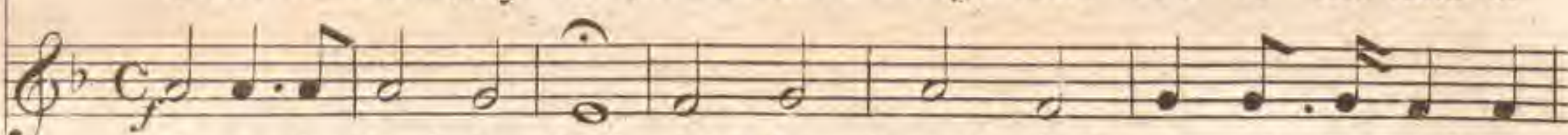
The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are written below the vocal line.

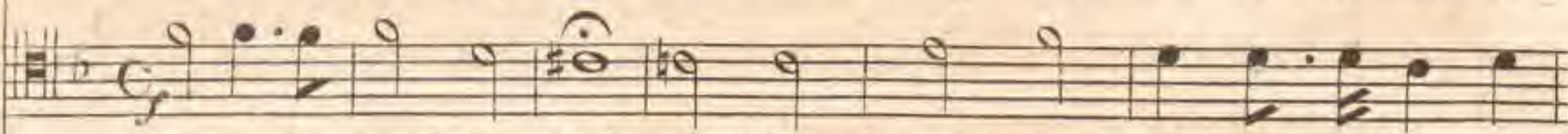
I . C O M M A N D M E N T .


Metron. ♩ = 66 CHORUS.

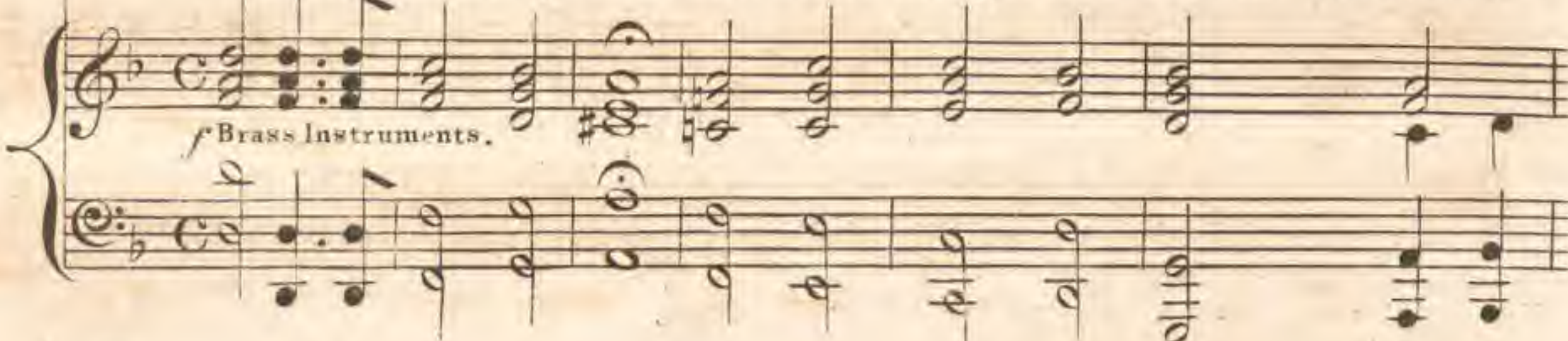
Nº 6. GRAVE


Soprano.  I am the Lord, thy God, which have brought thee out of the land of


Alto.  I am the Lord, thy God, which have brought thee out of the land of


Tenore.  I am the Lord, thy God, which have brought thee out of the land of

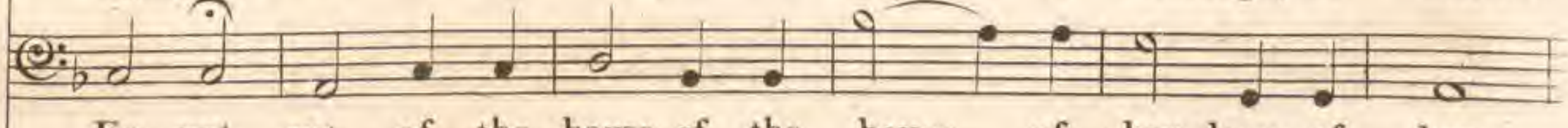
Basso.  I am the Lord, thy God, which have brought thee out of the land of

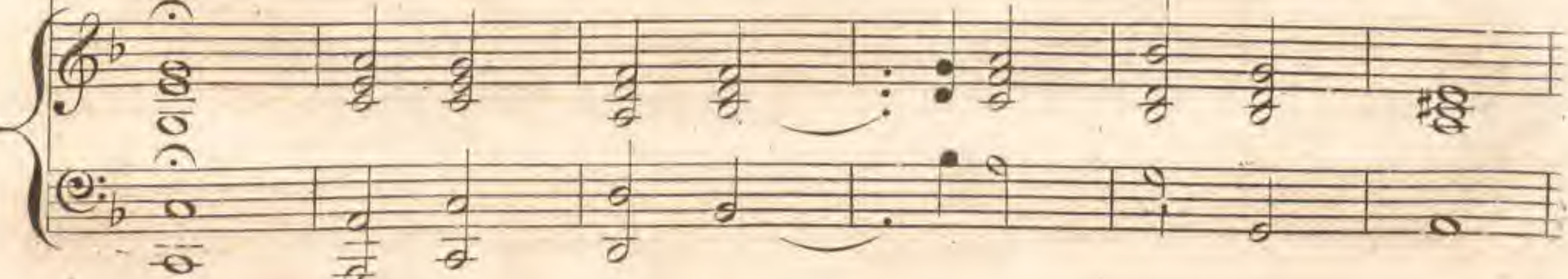
 Brass Instruments.

 Eg..ypt, out of the house, of the house - of bon..dage, of bon.....

 Eg..ypt, out of the house, of the house - of bon..dage, of bon.....

 Eg..ypt, out of the house, of the house - of bon..dage, of bon.....

 Eg..ypt, out of the house, of the house - of bon..dage, of bon.....



.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

1098

ARIA. TENORE SOLO.

Metron: ♩ = 54.

Nº 7.

ADAGIO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat (B-flat). The music is in common time (C). It begins with a forte (f) dynamic, followed by a piano (p) section, and then returns to forte (f). The texture is dense with many sixteenth and thirty-second notes, creating a highly decorative and technically demanding accompaniment.

The second system features the vocal entry on a single staff in tenor clef, with the piano accompaniment on two staves below. The lyrics are: "Thou, ev'n Thou, Thou art Lord a lone:". The vocal line starts with a forte (f) dynamic, while the piano accompaniment begins with a piano (p) dynamic. The music continues with alternating dynamics of f and p.

The third system continues the vocal and piano parts. The lyrics are: "Thou hast made the heav'ns, Thou hast made the heav'n of". The vocal line features a melodic line with some trills and grace notes. The piano accompaniment provides a rhythmic and harmonic foundation, with dynamics ranging from f to p.

hea...vens, the heavns with all their host, the

heavns with all their host: Thou hast made the earth and

all things, all that are therein, the wa...ters and

all things that are there... in, the hea...vens, the

earth, the wa.....ters and all things, all that are there

sf

.....in Thou, Lord! Thou, Lord!

sf *p*

Thou, O Je.....ho.....vah! Thou art Lord alone, Thou a....

p *cres:*

.....lone!

f *tr*

Metron: ♩ = 88.

POCO PIÙ MOSSO.

Thou guardest all - - thy creatures, Thou guardest all - - thy

creatures and the host of hea.....ven a.... do.....reth thy

name, the host - - of heav'n a.... do.....reth thy name, a....

dolce
do.....reth thy name, thy name O Lord!

Thou, ev'n Thou art Lord a... lone,

sempre fortiss

Thou hast made the hea.....vens, the heav'ns with all their host, with

all their host, the heav'ns with all their host, the

earth and all things that thou hast formed, the Seas and all things thou hast cre...

.....a.....ted, They ev'n they are the work, are the

work of thy - hands! They all shall wait up....

.....on thee, They all shall wait up.... on thee,

all shall praise thy name, all shall praise thy name for

1098

Thou art God a..... lone, for Thou art

cres *f*

God a.... lone! All thy works shall

p

praise thee Thou art God a.... lone, Thou a lone, Thou

f *p*

a..... lone.

f

Nº 8. CHORUS.

nor the like.....ness of a..ny thing that is in heav'n a...bove, or

nor the like.....ness of a..ny thing that is in heav'n a...bove, or

nor the like.....ness of a..ny thing that is in heav'n a...bove, or

nor the like.....ness of a..ny thing that is in heav'n a...bove, or

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der the earth.

ff *gva*

Thou shalt not bow down - - - - - to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

1098

Metron. ♩ = 56

No 9.

Fl: Clar:

(31)

ANDANTE.

Ob:

Fag:

RECITATIVO.

Soprano Solo.

To whom then will you liken God? or what likeness will you compare unto

Vni:

Soli: *f*

f

him?

Lift up your eyes on high, and be...

..... hold, - - - - - be.. hold: Who hath cre..

Vivace. *Maestoso*

f *f*

..... ated these things, who bringeth out their host by number: and calleth them all by names?

Tromb:
Corni:

f

Metron: ♩ 120.

CHORUS.

Soprano.

Alto.

Tenore.

Basso.

tutti. *Vni:* Great is Je.....

Vivace

Great is Je....

..... ho..... vah in the as..sembly of the righte...ous, Great is Je....

..... ho..... vah in the as...sem.....bly, in the as....

..... ho..... vah, great is Je..... ho..... vah in the as..sem

Great is Je... ho... vah in the as...

...sembly of the saints, Great is Je... ho... vah, great is Je... ho... vah,

...bly of the saints, Great is Je... ho... vah, great is Je...

Great is Je... ho... vah in the as...

...sembly of the righteous, Great is Je... ho... vah, great is Je... hovah, Je...

is Je... ho... vah, Je... ho... vah, great is Je...

...ho... vah.

sembly of the saints, - - - - of the saints, in - - the as...sem...bly

.....ho...vah in - - the as...sembly, in - - the as...sembly of the righte...ous,

.....ho...vah, Je...ho.....vah in the as...sembly of the saints, in the as...

Great is Je...ho.....

of the righ.....teous, in the as.....sem.....bly

in the as.....sem.....bly, in the as...sembly of the righ.....

.....sem.....bly of - - the saints, Great is Je.....

.....vah in the as...sembly of the righ.....teous,

of the righ..... teous .

..... teous, Great is Je..... ho..... vah, Great is Je..... ho..... vah, Je.....

..... ho..... vah, Great is Je..... ho.....

Great is Je..... ho..... vah, Great

(2)

Lord! God! of Sa..... baath who is a strong Lord

..... ho..... vah! Lord!

..... vah, is Je..... ho..... vah, Je..... ho..... vah!

is Je..... ho..... vah, Je..... ho..... vah is great

like un... to thee, who is like to thee?

God! of Sa.....baath who is a strong Lord like to thee -

Lord! God! of

Lord! God! Lord! God!

God of Sa.....ba.....oth - who is like to

Sa.....baath who is a strong Lord like un... to

Lord! God! of

who is like to thee?^p

thee? ⁽³⁾ great is thy jus.....tice round a-bout thee, great

thee, un.... to thee Lord of Sa.....baoth, who Lord God of

Sa.....baoth who is a strong Lord like to thee, who

great is thy jus.....tice round a-bout thee, about

is thy jus..tice round - - about thee, God of hosts great

Sa.....ba...oth who is — a strong Lord a

is like to thee?

thee, round— a...bout, — about thee — — about thee; great
 — is thy jus...tice, great is thy jus...tice, thy
 strong Lord like un...to thee, un...to thee, who
 great is thy jus...tice round a...bout thee, round

— is thy jus...tice, great is thy jus...tice, *f* great is thy
 jus...tice — round a...bout thee, great is thy jus...tice, thy
 — is a strong Lord a strong Lord — like to thee,
 — about thee — round — — a.bout thee,

jus...tice Lord, God of hosts, great is thy jus.....tice,
 jus...tice Lord, God of hosts, great is thy jus.....tice,
 great is thy jus...tice Lord God of hosts, great is thy
 great is thy jus...tice Lord God of hosts, great is thy

great is thy jus.....tice, Lord God of hosts!
 great is thy jus.....tice, Lord God of hosts!
 jus.....tice, Lord God of hosts, God of hosts! Lord!
 jus.....tice, Lord God of hosts, God of hosts! great is thy

Great is Je...ho... vah, Great

Great is Je...ho...

God! of Sa...baoth who is a strong Lord like un...to

jus...tice, round a...bout thee Lord— God of hosts Lord

is Je...ho... vah in the as...sembly of the

...vah in the as...sembly of the righ...

thee, a strong Lord like un to thee

— God of hosts, God of hosts, great is Je...

righ teous, Lord! God! of Sa ba..
 teous, Lord! God! of Sa
 Lord! God! Lord! God! of Sa ba..
 ho vah, great is Je... ho vah, Je... ho vah is

.....oth who is a strong Lord, who — is a strong Lord
 ba...oth who is a strong Lord like unto thee
oth who is like thee — — — a strong — — —
 great, for who is like thee a

poco più mosso

like - - un...to thee, un...to thee! great is thy

like unto thee, unto thee, - - - un...to thee!

- - - Lord a strong Lord— like to thee!

strong Lord like - - - un...to thee!

poco più mosso

jus.....tice round a..bout thee, round a....bout thee

God of Sa.....baoth who is a strong Lord like un...to

Great is Je.....ho.....

Great is Je.....ho..... vah in the as...

Great is Je... ho... vah in
 thee? Je... ho... vah
 ...vah in the as...sembly of the righ...teous,
 ...sembly of the righ...teous, in the as...sem...bly,
sf

the as...sem...bly of the
 Great is Je... ho... vah in the as...sem...
 in the as...sembly of the righ...teous, of the
 in the as...sem...bly of the righ...
sf sf sf

righ.....teous, in the as..sembly of the righ.....
bly of the righ.....teous, in the as....
 righ.....teous, Je.....ho.....vah in the as....
teous, Great is Je.....ho.....

.....teous, in the as..sembly of the righ.....teous,
sembly of the righ.....teous, in the as..sembly of the
sembly of the righ.....teous, he is great
vah, Je.....ho.....vah in the as..sembly of the

Great is Je... ho... vah in the as...

righteous, great is Je... ho... vah in the as...

Great — is Je... ho... vah in the as...

righteous, great is Je... ho... vah in the as...

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in the lower register, featuring chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

...sembly of the righteous, Great is Je...

...sembly of the righteous, Great is Je...

...sembly of the righteous, Great is Je...

...sembly of the righteous, Great is Je...

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated for each vocal part. The piano accompaniment includes a forte (ff) dynamic marking towards the end of the system. The musical notation and layout are consistent with the first system.

f

..... ho... vah, great is Je ho... vah, great is Je... ho... vah, Je...

f

..... ho... vah, great is Je ho... vah, great is Je...

f

..... ho... vah, great is Je ho... vah, great is Je... ho... vah, Je...

f

..... ho... vah, great is Je ho... vah, great is Je... ho... vah, Je...

..... ho vah .

..... ho vah, Je ho vah .

..... ho vah .

..... ho vah .

(48)

Piano accompaniment for measures 48-52. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *sf* (sforzando) at measures 50 and 52.

Metron. ♩ = 104

III COMMANDMENT.
Nº 10. Brass Instruments.

CHORUS.

A D A G I O

Brass instruments and chorus accompaniment for measures 53-57. The music is in 3/4 time with a key signature of two flats. The right hand (brass) plays a melodic line with dotted rhythms, and the left hand (chorus) provides a harmonic accompaniment. Dynamic markings include *f* (forte) at measures 53, 55, and 57.

Piano accompaniment for measures 58-62. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with dotted rhythms, and the left hand provides a harmonic accompaniment. Dynamic markings include *f* (forte) at measures 58, 60, and 62.

Piano accompaniment for measures 63-67. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with dotted rhythms, and the left hand provides a harmonic accompaniment. Dynamic markings include *ff* (fortissimo) at measure 63.

Thou shalt not take the name, the

f Thou shalt not take the

f Thou shalt not take the

f Thou shalt not take the

name of the Lord thy God in...vain, for the

name of the Lord thy God in...vain, for the Lord, the

name of the Lord thy God, the name of thy God in

name, the name of the Lord thy God in vain,

Lord will not hold him guiltless, that taketh his name in....

Lord will not hold him guiltless, that taketh his name in....

vain, for the Lord will not hold him guiltless, that

for the Lord will not hold him guiltless, that taketh his

vain - his name, his name in vain.

vain - his name, his name in vain.

ta... keth his name in vain, his name in vain.

name in vain, his name in vain.

Metron $\text{♩} = 116$

Nº 11.

ANDANTE

MAESTOSO.

The musical score is written for piano and orchestra. It consists of eight systems of staves. The piano part is written in a grand staff (treble and bass clefs). The orchestra part includes staves for Oboe, Violin (Vni.), and Tenor (ten). The tempo is marked 'ANDANTE' and 'MAESTOSO.' The time signature is common time (C). The key signature has one flat (B-flat). The score includes various dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), and *ten* (tenuto). There are also articulations like *grva* (grave) and *loco* (loco). The score is numbered 1098 at the bottom.

RECITATIVO.

(52)

Soprano Solo

Ac. cor. ding to thy name, O God! so is thy praise un..to the

f

gva

Metron 58.

ARIA.

ANDANTE SOSTENUTO.

ends of the earth. Holy and

p *Sempre Pianissimo*

great is thy name, thy name is holy and great Lord!

pp

holy and great is thy name, thy name, O

Lord is ho.....ly and great.

Teach me thy way, - - - thy way O Lord! I will

walk in thy command.....ments; in... struct - - my

heart, my heart to fear - - thee, in -

.....struct my heart - - to fear thee, in..struct my heart to

fear thee, to fear - - - thee!

Teach me thy way O Lord! I will walk in thy com.....

crescendo

Allegretto.

mandments! Sing to the Lord, O praise the God of Ja...cob,

p

Metron: ♩ = 120.

bleſs his ſal.....va.....tion from day - - to - - day!

Sing to the Lord, O praife the God of Ja.....cob,

bleſs his ſal.....va.....tion from day - to - - day; Give un to the

Lord the glo....ry due un-to his name; Sing to the

Lord O praise the God of Ja.....cob,

glo.....ri.....fy his name, his ho.....ly name from day, from

day to day. Wor.....ship the

Lord, wor.....ship the

Lord in the beau.....ty of

The first system of music, measures 1-4. The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include a forte (f) marking at measure 2 and a piano (p) marking at measure 3.

ho..... li ness, wor.....ship the

The second system of music, measures 5-8. The vocal line continues with a half note C5, a half note D5, and a quarter note E5. The piano accompaniment maintains the eighth-note pattern. Dynamics include a forte (f) marking at measure 5 and a piano (p) marking at measure 6.

Lord. Bow ye down be.....

The third system of music, measures 9-12. The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment features a continuous eighth-note pattern. Dynamics include a forte (f) marking at measure 9 and a sforzando (sf) marking at measure 10.

.....fore him all the earth! Sing to the

The fourth system of music, measures 13-16. The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment features a continuous eighth-note pattern. Dynamics include a forte (f) marking at measure 13 and a sforzando (sf) marking at measure 14.

Lord, O praise the God of Ja.....cob; bless his sal...

The first system of the musical score. The vocal line is in G major, 4/4 time, with a melody that rises and then falls. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are "Lord, O praise the God of Ja.....cob; bless his sal...".

.....va.....tion from day - to - day! Sing to the

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment features a more active right hand with eighth notes. The lyrics are ".....va.....tion from day - to - day! Sing to the".

Lord O praise the God of Ja.....cob, bless his sal.....

The third system of the musical score. The vocal line continues the melody. The piano accompaniment features a more active right hand with eighth notes. The lyrics are "Lord O praise the God of Ja.....cob, bless his sal.....".

.....va.....tion from day - to - day - - bless his sal....

The fourth system of the musical score. The vocal line continues the melody. The piano accompaniment features a more active right hand with eighth notes. The lyrics are ".....va.....tion from day - to - day - - bless his sal....".

...va...tion from day to day; praise him,

praise him, praise ye the Lord!

praise - - - ye the Lord!

fp fp pp

pp

IV^o C O M M A N D M E N T

Metron 58

N^o 12. CHORUS.*in tempo.*

Soprano *f* Remember that thou keep ho..ly the Sabbath day.

Alto *f* Remember that thou keep ho..ly the Sabbath day.

Tenore *f* Remember that thou keep ho..ly the Sabbath day.

Basso *f* Remember that thou keep ho..ly the Sabbath day.

Tromb. Corni.

Trem

Wind Instruments.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

f *sf* *sf* *f*

but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

Trem. *f* *f* *f* *f* *f*

gra

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

gra

Son, and thy Daughter, thy man servant, and thy maid servant, thy

Son, and thy Daughter, thy man servant, and thy maid servant, thy

Son, and thy Daughter, thy man servant, and thy maid servant, thy

Son, and thy Daughter, thy man servant, and thy maid servant, thy

gva.

cat.tle, and the stranger that — is within thy gates.

cat.tle, and the stranger that — is within thy gates.

cat.tle, and the stranger that — is within thy gates.

cat.tle, and the stranger that — is within thy gates.

gva.

N^o 13. FINALE.Metron $\text{♩} = 56$

ANDANTINO.

Ani Solo

p *f*

tr *tr* *tr*

sf *f* *pp*

pp

Basso Solo.

How love.....ly, how love....ly, how love.....ly are thy

dolce

f dwel...lings Lord! of Sa.....baath! how

p

lovely are thy dwel...lings. *dolce.*

My soul lon.....geth, lon...geth, yea

pp

e.....ven fainteth for the courts of the Lord, my heart and my

fp *fp*

flesh - cri.....eth out, crieth out for the living God.

f/p *cresc* *sf*

One day in thy courts is bet...ter, is

f *p* *p*

bet.....ter than a thousand, For thou, O Lord!

f *f* *p*

let... test me sing, - - - thou let.....test me sing of all thy

f *f* *p*

mer..cies, of all thy mer..cies and I shew forth thy sal..

.....va.....tion, yea, I shew forth thy sal..va.....tion, thy sal..va.....

.....tion, I shew forth thy sal..va.....tion, thy sal..va.....

.....tion.

TENORE SOLO with QUARTETTO or SEMI-CHORUS,
and CHORUS.

Metron $\text{♩} = 116$

Nº 14.

Vni. Soli.

ANDANTINO

p

Soli.

sf

p

Tenore Solo.

Lord! I love thy house, I love thy habitation,

and the place where thine habitation dwelleth,

Tutti.

f

CHORUS.

Lord I love thy house, I love thy ha...bi...ta...tion

Lord I love thy house, I love thy ha...bi...ta...tion

Tutti Lord! Lord I love thy house, I love thy ha...bi....

Lord! Lord I love thy house, thy house - - -

f

and the place where thine ho...nor dwelleth.

and the place where thine ho...nor dwelleth.

...ta...tion, and the place where thine ho...nor dwelleth.

and the place where thine ho...nor dwelleth.

Tenore Solo.

So will I com ... pass thine al ... tar, O Lord!

that I may pub ... lish with the voice of thanksgiv ... ing

and tell of all thy wondrous works, of

all thy won ... drous

Vni.
p
Soli.
f
p
f
p

Semi-Chorus or Solo.
 Lord! - - - I love, I love thy ha..bi.....ta.....tion and the

Semi-Chorus or Solo.
 Lord! I love thy house, I love thy ha..bi.....ta.....tion and the

Semi-Chorus or Solo.
 Lord! I love thy house I love thy ha..bi.....ta.....tion and the
 works

Semi-Chorus or Solo.
 Lord! - - - I love thy ha..bi.....ta.....tion and the

Tutti
 place where - - thine ho..nor dwell...eth, and - - - the

place, the place where thine ho..nor dwell...eth,

Tutti
 place - - where thine ho..nor dwell...eth, Lord I love thy

Tutti
 place - - where thine ho..nor dwell...eth, Lord I love thy

place where thine honor thine honor, dwell...eth and the
Tutti.
and the place - - the
house - - I love thy ha...bi...ta...tion and the
house - - I love thy ha...bi...ta...tion and the

place — where — thine ho.nor dwelleth. *Solo* Lord! I love thy
place where thine ho.nor dwelleth. *Solo* Lord! I love thy
place where thine ho.....nor dwelleth. *p Solo*
place where thine ho.....nor dwelleth. I love thy house, *Flauto 8va*

house I love thy ha..bi....ta.....tion Lord! I love thy

house I love thy ha..bi....ta.....tion Lord! I love thy

Lord! I love thy house I

thy ha..bi...ta.....tion and the place the

I love the

house I love thy ha..bi....ta.....tion, Lord I love thy house - - I

house I love thy ha..bi....ta.....tion, Lord I love thy house - - I

love thy ha..bi....ta.....tion, Lord! I love thy house - - I love thy ha..bi....

place where thine honor

sf *sf* *sf*

love thy ha-bi... ta tion, I love, I love thy
 love thy ha-bi... ta tion I love, I love thy house,
 ta tion and the place, the place where thine honor dwelleth
 dwell eth, I love thy house - - - I

poco a poco cres
 house - - - I love, I love thy ha-bi... ta-tion and the place where thine
Crescendo
 Lord! *cres* - - - cendo *poco a poco* Lord! *f* Lord!
 Lord! I love the place where thine honor dwelleth, Lord I love thy house and the
Crescendo
 love thy ha-bi... ta tion, I love - - - thy house
poco a poco cres - - - cen - do

hon.or dwelleth, Lord, I love thy house, I love thy house, I love thy

place where thine honor

I love thy house, thy ha.....bi

house, Lord! I love thy house, I love, I love thy

Lord! I love thy house, I love, I love thy house, I

dwell.....eth, I love, I love thy house, Lord! I love, I love thy

.....tation I

sf *sf* *sf* *sf*

house, thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

love thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

house, thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

love thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

love thy house, I love thy ha.....bi.....ta.....

love thy house, I love thy ha.....bi.....ta.....

love thy house, I love thy ha.....bi.....ta.....

love thy house, I love thy ha.....bi.....ta.....

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics "tion." appearing under each staff. The piano part features a melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. Dynamics include *pp* and *f*.

Nº 15. SOPRANO SOLO.

AD AGIO
MAESTOSO.

Soprano Solo part and piano accompaniment. The tempo is marked *AD AGIO* and *MAESTOSO*. The piano part has a complex, arpeggiated texture. Dynamics include *f* and *pp*. The word "How" is written at the end of the vocal line.

Soprano Solo part and piano accompaniment. The vocal line includes the lyrics "bless'd is the man, whom thou choo... sest and per....". The piano part provides a harmonic accompaniment. Dynamics include *p*. The words "Alto Soli." and "Violoncello" are written above the piano staves.

..... mit..... test - - to ap.....proach thee, that he may

dwell in thy courts, that he may dwell in thy courts --- in thy

sa..... cred ha.. bi.. ta..... tion, in thy ha.. bi.. ta..... tion.
cres: f

He hath con..... so..... la..... tion in thy

house, e'vn in thy ho.....ly temple, e'vn

in thy ho.....ly tem.....

.....ple, in thy sa.....cred ha.bi.ta.....

.....tion, he hath conso...la.....tion,

he hath con...so...la.....tion, he - - hath con...so...

f *p*

.....la.....tion in thy ho.....ly tem.....ple,

in thy ho.....ly tem.....ple.

f

Nº 16.

Motion: $\text{♩} = 100.$

MODERATO

The musical score for No. 16 is written for piano and violin. It begins with a tempo marking of 'MODERATO' and a metronome indication of 100 beats per minute. The key signature is D major (two sharps) and the time signature is 2/4. The piano part is characterized by a consistent eighth-note accompaniment in the right hand and a more varied line in the left hand. The violin part features a melodic line with several trills and slurs, often moving in parallel motion with the piano's right hand. Dynamics such as *f* (forte) and *sf* (sforzando) are used throughout the piece. The score is organized into six systems, each containing a piano staff and a violin staff.

1098

serve ye the Lord with gladness.

Lord, serve ye the Lord, the Lord with gladness.

serve ye the Lord with gladness.

Lord, serve ye, serve ye the Lord with gladness, with gladness.

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

know ye that the Lord he is

know ye that the Lord he is

know ye that the Lord he is

know ye that the Lord he is

sf

God. Serve ye the

God. Serve ye the

God. Serve ye the

God. Serve ye the

sf

Sempre fortiss.

Lord with gladness and know ye that the Lord

Lord with gladness and know ye that the Lord

Lord with gladness and know ye that the Lord

Lord with gladness and know ye that the Lord

sf *sf* *sf*

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

sf *sf* *sf* *sf*

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

Fl: Ob: Clar: Fag: Cor:

sf *ff*

En...ter in..to his dwell... ings,

En...ter in..to his dwell... ings,

En...ter in..to his dwell... ings,

En...ter in..to his dwell... ings,

En...ter in..to his dwell... ings,

1098

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful.

Viol.

en.....ter, en.....ter in....to his dwell.....ings with

en.....ter, en.....ter in....to his dwell.....ings with

en.....ter, en.....ter in....to his dwell.....ings with

sing to the Lord all ye land, sing to the Lord all ye

praise, with praise, and serve ye the Lord with gladness.

praise, with praise, and serve ye the Lord with gladness.

praise, - with praise, - and serve ye the Lord with gladness.

lands - with praise, - and serve ye the Lord with gladness.

gva.....

ff

gva.....

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

sf *p*

p

p

shew forth his sal...va...tion, his sal...va...tion,
 shew forth his sal...va...tion, his sal...va...tion,
 shew forth his sal...va...tion, his sal...va...tion,
 shew ye forth his sal...va...tion,

The first system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C).

shew forth his sal...va...tion from day to day; Praise him,
 shew forth his sal...va...tion from day to day; Praise him,
 shew forth his sal...va...tion; Praise him,
 shew ye forth - his sal...va...tion; Praise him,

The second system also consists of five staves, following the same vocal and piano arrangement as the first system. The lyrics continue with 'from day to day; Praise him,' and 'shew ye forth - his sal...va...tion; Praise him,'. The piano part includes dynamic markings: *f* (forte) and *pp* (pianissimo).

praise him, shew forth his sal.....va.....tion from day to

praise him, his sal.....va.....tion from day to

praise him, shew forth his sal.....va.....tion from day to

praise him, his sal.....va.....

This system contains four staves. The first three are vocal staves in treble clef with a key signature of two sharps (F# and C#). They contain the lyrics 'praise him, shew forth his sal.....va.....tion from day to', 'praise him, his sal.....va.....tion from day to', and 'praise him, shew forth his sal.....va.....tion from day to' respectively. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, providing harmonic support for the vocal lines.

day.

day.

day.

tion.

Fl: Ob: Clar:

p *pp*

This system continues the musical score. It features four vocal staves, each ending with the word 'day.' in the first three staves, and a fourth staff ending with 'tion.'. Below these are piano accompaniment staves. The piano part includes a section for woodwinds labeled 'Fl: Ob: Clar:' and features dynamic markings *p* (piano) and *pp* (pianissimo). The piano accompaniment continues the harmonic structure from the first system.

Metron: ♩ = 132.

poco più mosso

For the Lord is gra...cious,

For the Lord is gra...cious, the Lord is gra.....

poco più mosso.

For the Lord is gra...cious, the Lord is

the Lord is gra.....cious, the Lord is gra.....

.....cious the Lord is gra...cious, is gra

For the Lord is gra...cious, the Lord is gra...cious, the Lord is
 gra cious, the Lord is gra...cious,
 cious, and e.....ver....
cious,

gra.....cious, the Lord is gra...cious, for the Lord is gra...cious,
 the Lord is gra...cious, is gra cious,
last.....ing is his mer.....cy, for the Lord the
 for the Lord is gra...cious, for the Lord is

for the Lord is gra...cious,

for the Lord is gra...cious, the Lord is

Lord is gra.....cious, and e...verlast.ing is - - his

gra.....cious, for the Lord is gra...cious, the Lord is gra.....cious,

for the Lord is gra...cious, the Lord is gra.....cious, the

gra.....cious, the Lord is gra...cious, gra...cious is the Lord, the

mer.cy, the Lord is gra...cious,

.....cious, is gra.....cious, the Lord is

Lord is gra.....cious, for the Lord is gra.....

Lord, for the Lord is gra.....cious, the Lord is

the Lord is gra....cious, is gracious,

gra.....cious, the Lord is gra.....cious and e.....ver..

.....cious, the Lord is gra.....cious,

gra.....cious, the Lord is gra.....cious and e...verlast.ing, e.....verlast.ing

the Lord is gra.....cious, for the Lord is gra.....cious,

.....last.....ing is his mer.....cy, his mer.....cy is

the Lord is gra.....cious, for the Lord is gra..cious,
 is his mer....cy, for the Lord is gra....cious, the Lord is
 the Lord is gra..cious, the Lord is gra....cious, for the Lord is gra...
 e.....ver...last.....ing, for the Lord is gra....cious, the Lord is

the Lord is gra.....cious, the Lord is gra....cious, the Lord is
 gra.....cious, the Lord, the Lord,
cious, the Lord is gra.....cious, the Lord is gra.....cious, the
 gra.....cious, the Lord, the

gra.....cious, the Lord is gra.....cious, is gra

the Lord is gra.....cious, is gra

Lord is gra.....cious, is gra.....cious, is gra

Lord is gra.....cious, is gra

sf sf sf

Metron. ♩ = 144.

poco più mosso.

.....cious, Sing to the Lord - - - for the Lord is

.....cious, Sing to the Lord - - - for

.....cious, Sing to the Lord - - -

.....cious, Sing to the Lord - - -

sf sf sf

poco più mosso

gra.....cious, for the Lord is gra.....cious, for the Lord is

the Lord is gra.....cious,

for the Lord is gra.....cious, for the Lord is gra.....cious,

for the Lord is gra.....cious, for the Lord is gra.....cious,

gra.....cious, is gra.....cious, is gra.....cious,

.....cious, is gra.....cious, is gra.....cious,

for the Lord is gra.....cious, is gra.....cious,

for the Lord is gra.....cious, gra.....cious is the Lord,

and e...ver...last...ing is his mer...

and e...ver...last...ing is his mer...

and e...ver...last...ing is his mer...

and e...ver...last...ing is his mer...

and e...ver...last...ing is his mer...

ff

gra

cy e...ver...

...cy his mer...cy e...ver...

...cy e...ver...

...cy e...ver...

sf sf sf sf sf

.....las.....ting is his mer.....cy, e.....ver...

.....las.....ting is his mer.....cy, e.....ver...

.....las.....ting is his mer.....cy, e.....ver...

.....las.....ting is his me.....cy, e.....ver...

sf sf sf sf sf sf

.....last.....ing is his mer.....cy, e.....ver.....last...ing,

.....last.....ing is his mer.....cy, e.....ver.....last...ing,

.....last.....ing is his mer.....cy, e.....ver.....last...ing,

.....last.....ing is his mer.....cy, e.....ver.....last...ing,

gra

e... ver... last... ing

e... ver... last... ing

e... ver... last... ing

e... ver... last... ing

8^{va}

is his mer... cy, is his

is his mer... cy, is his

is his mer... cy, is his

is his mer... cy, is his

8^{va} loco

mercy,

mercy,

mercy, for the Lord is gracious,

mercy, for the Lord is gracious, the Lord is

for the Lord is gracious, the Lord is gracious and

for the Lord is gracious, the Lord is

the Lord is gracious and ever

gracious, the Lord, the Lord is gracious, is

e...ver...last...ing is his
 gra...cious and e...ver...last...ing is
 last...ing is his mer...cy, is his
 gra...cious, the Lord is gra...cious and e...ver...last...ing
 mer...cy; Sing to the
 his mer...cy; Sing to the
 mer...cy; Sing to the
 is his mer...cy; Sing to the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

The piano accompaniment features a treble and bass clef with a key signature of two sharps (F# and C#). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The lyrics are written below the vocal staves.

earth.

earth.

earth.

earth.

The piano accompaniment continues with a treble and bass clef. The key signature remains two sharps. The lyrics are written below the vocal staves. The word "loco" is written above the piano part in the final measure.

loco

(103)
Part the Second.

CHORUS. 3rd. C O M M A N D M E N T.

N^o 1. Tromb. Cor. Trombon.

Metron $\text{♩} = 60$

GRAVE

The first system of the chorus begins with a piano introduction. The treble staff contains a series of chords and single notes, while the bass staff provides a simple harmonic accompaniment. The tempo is marked 'GRAVE'.

The second system continues the piano introduction, with the treble staff showing more complex chordal textures and the bass staff maintaining the accompaniment.

The third system of the chorus includes a 'gva' (ritardando) marking below the bass staff, indicating a gradual slowing down of the tempo.

The fourth system of the chorus features a 'sf' (sforzando) marking below the bass staff, indicating a sudden increase in volume.

The fifth system of the chorus includes the lyrics 'Ho... nour thy Fa... ther and thy mo... ther, that thy' written below the treble staff.

The sixth system of the chorus includes the lyrics 'Ho... nour thy Fa... ther and thy mo... ther,' written below the treble staff.

The seventh system of the chorus includes the lyrics 'Ho... nour thy Fa... ther and thy mo... ther,' written below the treble staff.

The eighth system of the chorus includes the lyrics 'Ho... nour thy Fa... ther and thy mo... ther,' written below the treble staff.

The ninth system of the chorus includes a 'va' (ritardando) marking below the bass staff, indicating a gradual slowing down of the tempo.

days may be long in the land, in the land which the

that thy days may be long in the land, in the land which the

that thy days may be long in the land, in the land which the

that thy days may be long in the land, in the land which the

Lord, the Lord thy God giveth thee.

Lord, the Lord thy God giveth thee.

Lord, the Lord thy God giveth thee.

Lord, the Lord thy God giveth thee.

1098

(105)

RECITATIVO in tempo, and ARIA.

Metronome No. 2.

Soprano Solo.

Violini Soli, poco più mosso in tempo Who so

The first system of the musical score. It features a Soprano Solo line in treble clef and a Violini Soli section in grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The Soprano line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Violini Soli section begins with a piano (p) dynamic and a half note G3, followed by a half note A3, and then a quarter note B3. The tempo marking 'poco più mosso in tempo' is written above the Violini Soli section. The lyrics 'Who so' are written below the Soprano line.

ho...noureth his Fa...ther shall have joy, shall have joy - - of his

The second system of the musical score. The Soprano line continues with a half note C5, followed by a half note D5, and then a quarter note E5. The Violini Soli section continues with a half note G3, followed by a half note A3, and then a quarter note B3. The lyrics 'ho...noureth his Fa...ther shall have joy, shall have joy - - of his' are written below the Soprano line.

children and when he pray.....eth, he shall be heard.

The third system of the musical score. The Soprano line continues with a half note F5, followed by a half note G5, and then a quarter note A5. The Violini Soli section continues with a half note G3, followed by a half note A3, and then a quarter note B3. The lyrics 'children and when he pray.....eth, he shall be heard.' are written below the Soprano line.

Ho...nour - - thy

The fourth system of the musical score. The Soprano line continues with a half note B5, followed by a half note C6, and then a quarter note D6. The Violini Soli section continues with a half note G3, followed by a half note A3, and then a quarter note B3. The lyrics 'Ho...nour - - thy' are written below the Soprano line.

Fa.....ther, honour thy Mo ther both in word and in

deed, both in word and in deed, yea ho nour them

both in word and in deed; ho nour thy Father and Mo..ther, both in

word, in word and in deed.

that a bles.....sing, a bles.....sing may des..

.....cend on thee, that a

bles.....sing, a bles.....sing may des..cend, a bles.....sing

may descend on thee.

For the fa...ther's bless..... ing build..eth the hou...ses of the

children, but the curse of the mo.....ther..... rooteth out their foun.

ANDANTINO MODERATO.

.....da...tions. Help thy Fa.....ther, help thy

Metron: ♩ = 132, 1098

Fa.....ther in his age and grieve him not as - - long as he

li.....veth; for - - the re...

.....lie.....ving of thy fa.....ther shall not - - be for...

.....got.....ten, shall not - - be for..got.....ten and in the

day of thine af... flic... tion it shall be re.....member'd,

it shall be re..mem..ber'd in the day of thine af... flic.....tion, of

thine af.....fliction it shall be re..member'd:

And - all thy sins, all thy

sins shall melt a...way as the ice

as the ice - - - before - - -

the Sun, all thy sins - - - shall melt a...

way as the ice, as the ice - - be-fore the

Sun.

The musical score for 'Sun.' consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains several measures of music, including a final measure with a double bar line. The piano accompaniment is in treble and bass clefs, also with a key signature of one flat and a 3/4 time signature. It features a complex, rhythmic pattern with many sixteenth and thirty-second notes, and a dynamic marking of *p* (piano) at the beginning.

VI. COMMANDMENT.

CHORUS.

Metron. ♩ = 104. N^o 3.

Soprano.

Alto.

Tenore.

Basso.

Tromb. Cor. Trombon. Tymp.

Grave.

Tympani.


1098

The musical score for 'VI. COMMANDMENT. CHORUS. N° 3.' is a large orchestral and choral work. It includes staves for Soprano, Alto, Tenore, and Basso vocal parts, each with a key signature of one flat and a 3/4 time signature. Below the vocal parts is a staff for 'Tromb. Cor. Trombon. Tymp.' (Trombone, Horn, Trombone, and Tympani). The bottom section is a grand staff for 'Grave.' (Tympani) with a key signature of one flat and a 3/4 time signature. The score is marked with a dynamic of *ff* (fortissimo) and a tempo of 'Grave.' The number '1098' is printed at the bottom right.

Thou shalt do no
Thou shalt do no
Thou shalt do no
Thou shalt do no

Mur
Mur
Mur
Mur

The image shows a page from a musical manuscript, likely a vocal score or a piano accompaniment. It features five staves. The first four staves are vocal parts, each beginning with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Each staff has a single note followed by the word "der." and a dotted line, indicating a long note. The fifth staff is a piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of three flats. It contains a complex melodic line in the right hand and a rhythmic pattern in the left hand. The paper is aged and yellowed, with some staining visible.

Metron.  = 69.

Vni. N^o 4. *BASSO SOLO RECITATIVO.*

VIVACE

ASSAI.

Tutti.

Metron. $\text{♩} = 69$. Vni. N. 1. *f*

VIVACE

ASSAI.

f

Tutti.

tr

sf

First system of a piano accompaniment. The right hand features a melodic line with grace notes, and the left hand provides a steady bass line. The key signature has two flats, and the time signature is common time.

Second system of the piano accompaniment. The right hand includes a section marked 'loco' with a dotted line above it, indicating a change in articulation. The left hand continues with a rhythmic accompaniment.

Basso Solo.

RECITATIVO.

First system of the Basso Solo part. It consists of a single melodic line with lyrics underneath. The piano accompaniment is present but mostly silent, with some chords in the right hand.

Thou shalt not stand against the blood of thy neighbour, for

Second system of the Basso Solo part. The melodic line continues with the lyrics. The piano accompaniment becomes more active, with a forte 'f' dynamic marking in the right hand.

I am the Lord.

Third system of the piano accompaniment. The right hand has a more complex, flowing melodic line, while the left hand maintains a solid harmonic foundation.

Thou shalt not hate thy brother in thine heart.

Thou shalt not avenge, nor bear a...ny

grudge against the children of thy people.

First system of musical notation, featuring a vocal line and a piano accompaniment in G major, 4/4 time.

Second system of musical notation, with lyrics "But thou shalt love thy neighbour as thyself;". The piano accompaniment includes a forte (*f*) dynamic marking.

Third system of musical notation, with lyrics "for I am the". The piano accompaniment includes a fortissimo (*ff*) dynamic marking and a *gracioso* (*grac.*) marking.

Fourth system of musical notation, with lyrics "Lord.". The piano accompaniment includes a forte (*f*) dynamic marking.

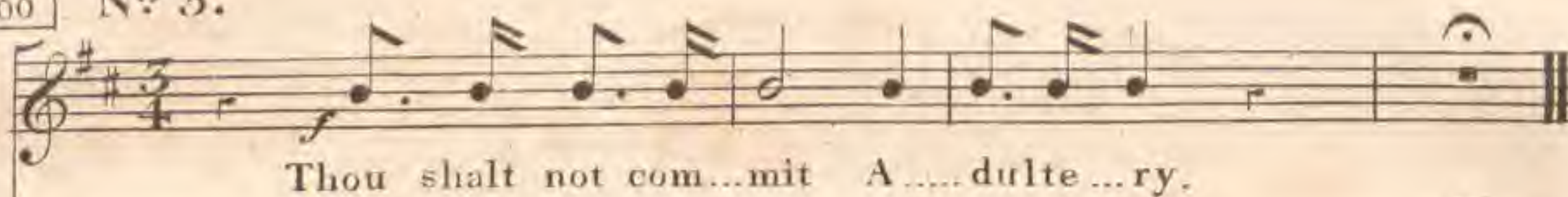
VII. COMMANDMENT.

CHORUS.

Metron $\text{♩} = 100$

Nº 5.

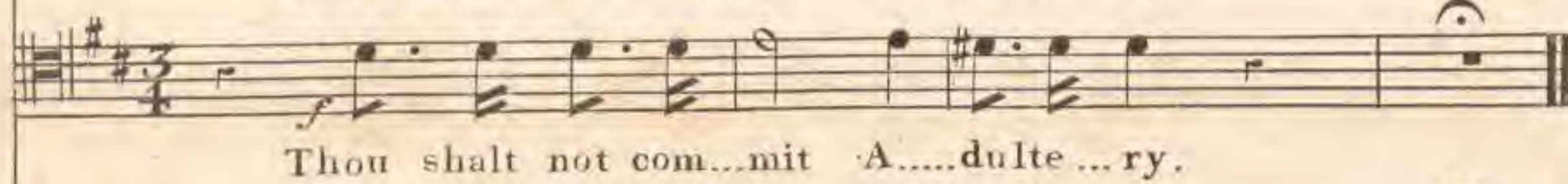
Soprano.



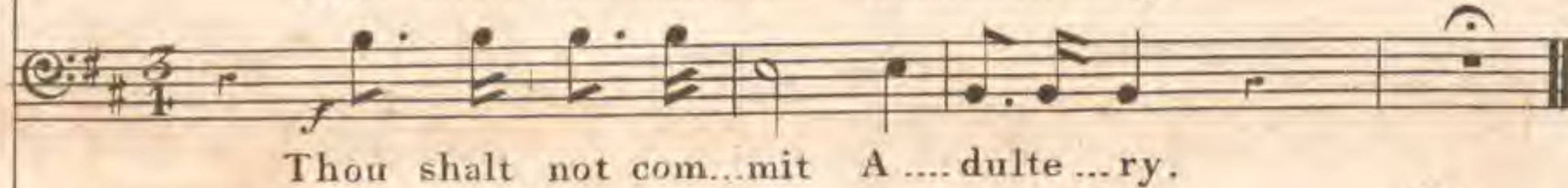
Alto.



Tenore.



Basso.



Adagio.



DUO for TENOR and BASS.

Metron $\text{♩} = 108$.

Nº 6.

Vni. Soli.

ANDANTE.



Basso Solo.

Hap....py the man - -

hap....py the man - - who hath found - a vir.....tuous wo...man,

for she is no...bler than the pre.....cious

ru.....bies: she is his glo....ry, she is his bles..sing,

is his bles..sing, is his glo.....ry, his glo....ry, his

bles..sing, she is his bles.....sing.

Tenore Solo.
Hap-py the man

hap....py the man who hath found, who hath found a virtuous wo..man :

She comforteth the nee...dy, she comforteth the nee...dy,

f *p* *f* *p* *p*

gva

to those who suf...fer, her hand is e...ver rea.....dy, her

f *p* *f* *p* *p*

hand is ever rea...dy to those who suffer.

f *p* *p* *p*

Basso Solo

She op'...neth her mouth - her tongue speaketh wis...dom.

p

and on her lips - is the law of kindness, and on her lips is the law...

..... the law of kind Flauti, Clar. ness.

f *pp*

Detailed description: This block contains the first ten measures of a musical score. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the lyrics 'and on her lips - is the law of kindness, and on her lips is the law...'. The piano accompaniment consists of chords and moving lines in both hands. In measures 8-10, the vocal line continues with '..... the law of kind Flauti, Clar. ness.' while the piano accompaniment features a melodic line in the right hand and a supporting line in the left hand. Dynamics *f* and *pp* are indicated.

Metron $\text{♩} = 132.$

Tenore.

Basso.

ALLEGRETTO

MODERATO

ASSAI.

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a second vocal line (bass clef). The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are written below the vocal lines.

System 1: The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal lines are silent.

System 2: The lyrics "Blessed is ev'ry one, that fear...eth Je..." are written below the vocal lines. The piano accompaniment continues with a similar pattern.

System 3: The lyrics "ho... vah, walk...ing in his sta...tutes and" are written below the vocal lines. The piano accompaniment continues with a similar pattern.

keep.....ing his commandments. *Solo.*

sta...tutes, in his sta....tutes. His Wife shall be as a

fruitful Vine, as a fruit.....ful Vine by the

sides..... of his dwelling, by the sides..... of his dwelling.

fp *p*

Tenore Solo.

His Chil ... dren shall be like the o ... live plants around his

ta ble, like the o ... live plants a round his

ta ble

The

The Lord shall bless him, the Lord... the Lord of
 Lord..... shall bless him, the Lord the Lord of Zi... on, of

Zi..... on, and he shall see the good of Je... rusa... lem all his
 Zi..... on, and he shall see the good of Je... rusa... lem all his

life time, Yea, he shall see his children
 life time, Yea, he shall see his children's children, Yea, he shall see his children

children, Je... ho... vah shall bless him, shall bless

children, Je... ho... vah shall bless him, shall bless

f

him: bles.....sed, bless....ed be

him: bles.....sed, bless....ed be

p

Is...ra-el, bless.....ed be Is.....ra-el, blessed be Is.....ra...

Is...ra-el, bless.....ed be Is.....ra-el, blessed be Is.....ra...

..... el, bless.....ed be Is...ra-el, bless.....ed be

..... el, bless.....ed be Is...ra-el, bless.....ed be

p

Is...ra..el, bless.....ed be Is...ra.el, bless.....ed be Is...ra.el, blessed,blessed,

ed, bless... ed be Is... ra..el, be Is... ra...

blessed be Is..ra..el, be Is... ra..el, bles... sed be Is... ra...

The musical score is arranged in three systems, each with vocal staves and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4.

System 1: The vocal staves (Soprano and Alto) sing ".....el; blessed, bless....ed, bless...ed be". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

System 2: The vocal staves sing "Is.....ra...el; blessed be". The piano accompaniment includes a Flute or Clarinet (Fl Clar) part with a melodic line and a piano accompaniment. The piano part has a melodic line in the right hand and a supporting bass line in the left hand.

System 3: The vocal staves sing "Is....ra..el. blessed be Is....ra..el.". The piano accompaniment includes a Violoncello (Vni.) part with a melodic line and a piano accompaniment. The piano part has a melodic line in the right hand and a supporting bass line in the left hand.

VIII COMMANDMENT.

Metron $\text{♩} = 66$. CHORUS.
No 7.

Soprano. *f* Thou shalt not steal.

Alto. *f* Thou shalt not steal.

Tenore. *f* Thou shalt not steal.

Basso. *f* Thou shalt not steal.

Tromb. Cor. Trombon. *f*

Andante. *f* *gra*

Metron $\text{♩} = 116$

CHORUS.
Tutti.

Tenore. *f* I will be a swift wit.....ness

Basso. *f* I will be a swift wit.....ness

Tromb. Cor. Trombon. *f*

Con più di Moto. *ff* Vni e Bassi.

against those that op.... press the

against those that op.... press the

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are "against those that op.... press the". The piano part features a continuous eighth-note accompaniment in the left hand and chords in the right hand.

hire.....ling in his wa ges; the

hire.....ling in his wa ges; the

The second system of the musical score. It continues the vocal and piano parts. The lyrics are "hire.....ling in his wa ges; the". The piano accompaniment maintains the same rhythmic pattern.

wi dow and the fa...therless, and that turn a....

wi dow and the fa...therless; and that turn a....

The third system of the musical score. It concludes the vocal and piano parts on this page. The lyrics are "wi dow and the fa...therless, and that turn a....". The piano accompaniment continues with the same accompaniment.

....side the stran.....ger from his right,

....side the stran.....ger from his right,

and fear not me..... said the Lord..... of

and fear not me..... said the Lord..... of

Hosts.

Hosts.

tr

gra.....

CHORUS.

Metron. 104.

Soprano. The face of the Lord,..... the face of the

Alto. The face of the Lord,..... the face of the

Tenore. The face of the Lord,..... the face of the

Basso. The face of the Lord,..... the face of the

Tromb. Cor. Trombon. Vni.

Maestoso. *f*

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

face of the earth.

face of the earth.

face of the earth.

face of the earth.

The piano accompaniment continues with a dense texture, including triplets and a forte (*ff*) section.

Metron. ♩ = 120.

Nº 8.

Flauti; Clar:

ANDANTINO

CON MOTO.

The musical score consists of five systems of staves. The first system includes a treble and bass staff for piano, with a tempo marking of 'ANDANTINO' and a metronome marking of 'Metron. ♩ = 120.'. The key signature is two sharps (F# and C#). The second system includes a treble and bass staff for piano, with a tempo marking of 'CON MOTO.' and a dynamic marking of 'sf'. The third system includes a treble and bass staff for piano, with a dynamic marking of 'sf'. The fourth system includes a treble and bass staff for piano, with a dynamic marking of 'p'. The fifth system includes a treble and bass staff for piano, with a dynamic marking of 'pp'. The score is written for piano and woodwinds (Flauti; Clar:).

Sempre piano

Soprano. He knoweth the days of the godly, he

Alto. He knoweth the days of the godly, he

Viol^I

knoweth the days of the godly, he leadeth the

knoweth the days of the godly, he leadeth the

righteous, he lea...deth, he lea..deth the righte....ous,

righteous, he lea...deth, he lea..deth the righte....ous,

Flaut:
Clar:

for He is their strength in time of

Viol! for He is their strength in

sf

need he is their strength. He lea deth the

time of need he is their strength. He

Detailed description: This is a page of a musical score, likely for a voice and piano. The page is numbered (137) at the top. It features three systems of music. The first system consists of two staves, both of which are empty. The second system also has two staves; the upper staff contains a vocal line with lyrics, and the lower staff contains a piano accompaniment. The third system follows a similar pattern with vocal and piano parts. The key signature is two sharps (F# and C#), and the time signature is not explicitly shown but appears to be common time. Dynamics such as *sf* (sforzando) and *p* (piano) are used. A violin entry is marked with 'Viol!'. The lyrics are: 'for He is their strength in time of', 'for He is their strength in', 'need he is their strength. He lea deth the', and 'time of need he is their strength. He'.

righteous, he leadeth the righteous, and
leadeth the righteous, he leadeth the

they shall be glad in the Lord, and they shall be glad in the
righteous and they shall be glad in the Lord, and

Lord, and all the upright in
they shall be glad in the Lord, and all the



heart shall be glad all the up..right in
up..... right in heart shall be glad

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "heart shall be glad all the up..right in" on the first staff and "up..... right in heart shall be glad" on the second staff.



heart shall glo.....ry, all shall glo ry
all the upright in heart shall glo.....ry, all shall

This system continues the musical score. The vocal staves have the lyrics: "heart shall glo.....ry, all shall glo ry" and "all the upright in heart shall glo.....ry, all shall". The piano accompaniment continues with similar melodic and harmonic patterns.



all the up right in heart shall
glo..... ry, all the up..... right in

This system concludes the musical score on this page. The vocal staves have the lyrics: "all the up right in heart shall" and "glo..... ry, all the up..... right in". The piano accompaniment ends with a forte (*sf*) dynamic marking.

glo...ry, all shall glo...ry.

heart...shall glo...ry, all shall glo...ry.

sf

He knoweth the days of the god...ly, He knoweth the days of the

...ry. He knoweth the days of the god...ly, He knoweth the days of the

p

god...ly. Their in...he...ri...tance shall be for ever and

god...ly. Their in...he...ri...tance shall be for ever and

fp

e.....ver, and all shall trust in him, and all shall trust..... in

e.....ver, and all shall trust in him, and all shall trust..... in

f

him; the Lord knoweth the

him; and their inheritance shall be for e.....ver, shall

p

days..... of the god.....ly.

be for ever and e.....ver.

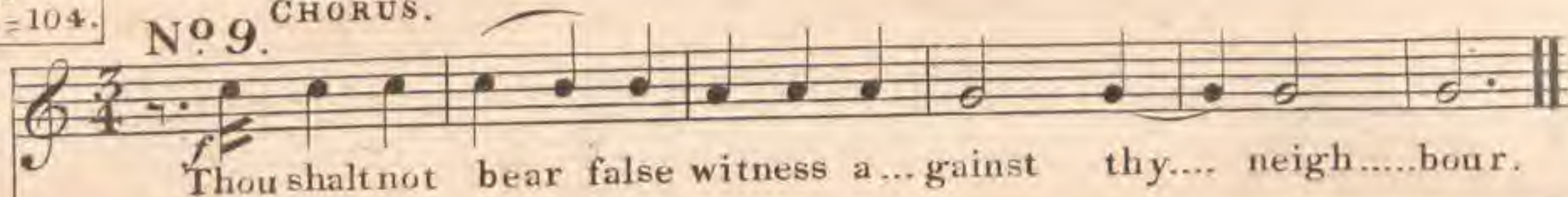
pp

IX C O M M A N D M E N T .

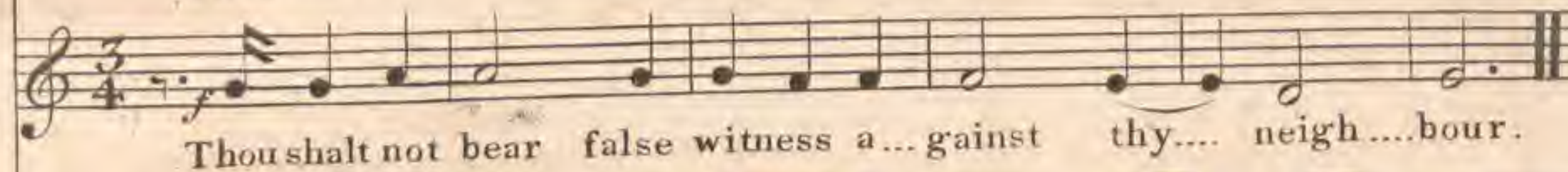
Metron. ♩ = 104.

Nº 9. CHORUS.

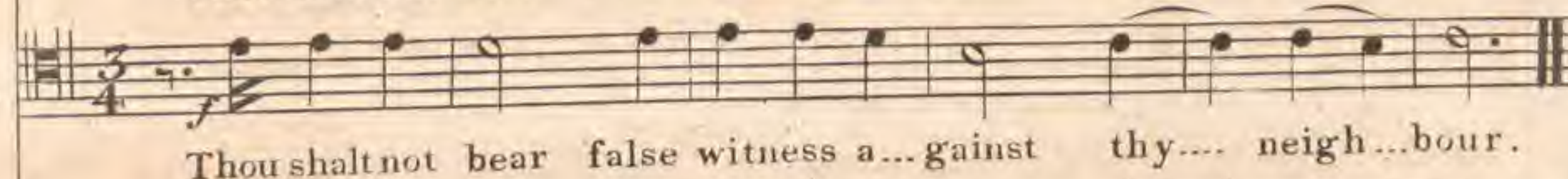
Soprano.



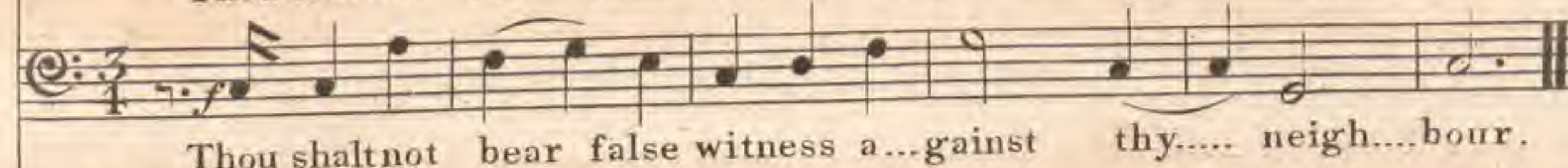
Alto.



Tenore.



Basso.



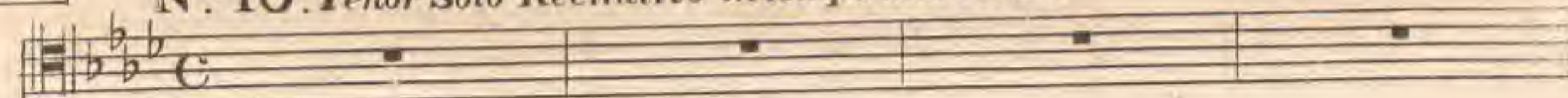
Tromb. Cor. Trombon.

And te



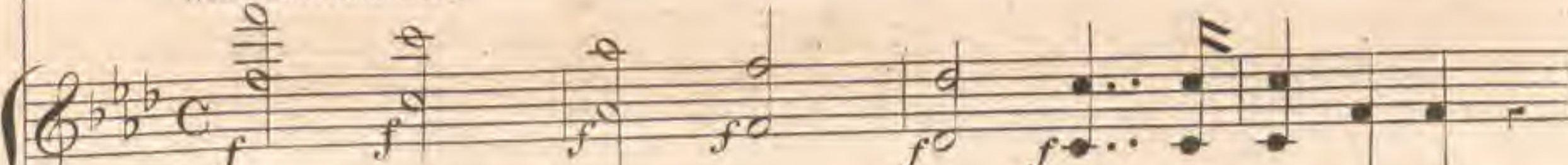
Metron. ♩ = 69.

Nº 10. Tenor Solo Recitativo in tempo and Aria.

Tenore,
Solo.

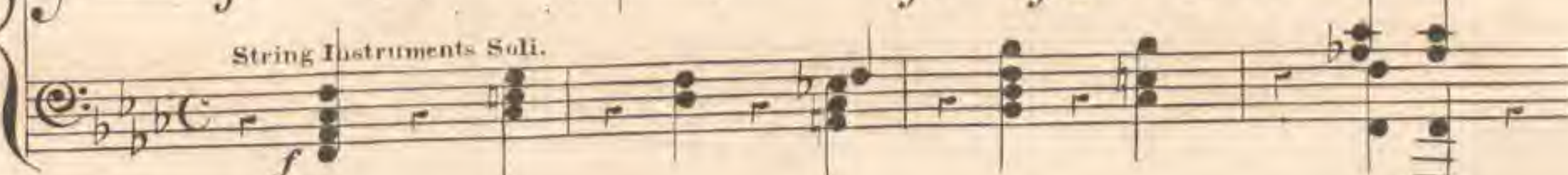
Wind Instruments.

Andante

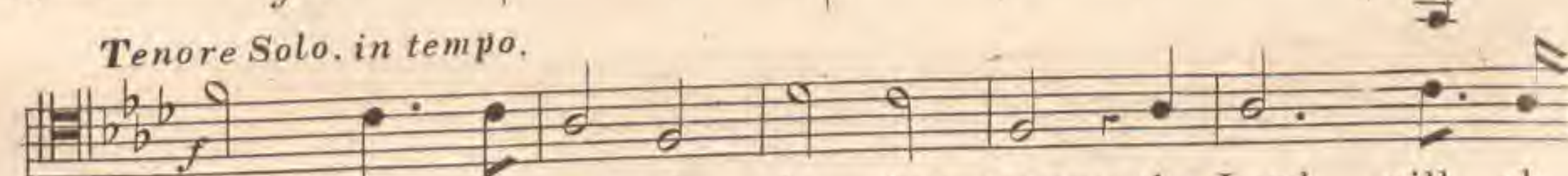


Maes to

String Instruments Soli.



Tenore Solo. in tempo.



He will de...stroy the ly...ing tongue: the Lord will ab.



..... hor the bloody and deceitful man; who hath for..sa..ken thy righteous

statutes and speaketh on...ly wickedness; his throat, his

throat, is an o..... pen sepulchre, there is no

fear of God before his eyes.

Corni 1^{mo}
2^{do} e 3^{zo}

Metron: ♩ = 58.

ARIA.

ANDANTE.

Ophicleide.

sf

f

p

f

p

f

sf

sf

Pre...serve... thy tongue from e...vil, pre...

p

.... serve thy- tongue from e vil, and keep thy

lips from speaking falsehood, and keep thy lips from

speaking false hood.

p Corni:

He that loveth truth com eth to the light, that his deeds may ap

p

..... pear, - that his deeds may ap..... pear,..... his deeds may ap..

..... pear, that they - are wrought in God, that they are wrought in

God; that they are wrought in God; Pre..... serve thy

tongue from e..... vil, pre... serve thy tongue from

e.....vil, and keep thy lips from speaking falsehood, and keep thy

lips from speak.....ing falsehood, pre...serve, preserve thy tongue from

e.....vil, pre...serve thy tongue.....from

e.....vil.

Ped 1098

X. C O M M A N D M E N T .

Metron. ♩ = 80.

CHORUS

Nº 11

- Vni.

L E N T O .

Piano accompaniment for the Chorus, featuring a Violini (Vni.) part and a grand staff with forte (f) and fortissimo (ff) dynamics, and a 'gra' marking.

Soprano.

Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Alto.

Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Tenore.

Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Basso.

Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Brass Instruments part, marked forte (f).

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet - - thy neighbour's wife, nor his servant, nor his

gva.....

maid, nor his ox - - , nor his ass, nor a.ny thing that is his.

maid, nor a.ny thing, nor a.ny thing that is his.

maid, nor a.ny thing, nor a.ny thing that is his.

maid, nor his ox, nor his ass, nor a.ny thing that is his. *fin.*



CHORUS.

Metron. ♩ = 116.

Nº 12. *Tutti.*

Tenore. *f* Be ye holy,

Basso. *f* Be ye holy,

Andante. *f* *p* *f* *p*

The first system of the chorus features three vocal parts and piano accompaniment. The Tenor and Bass staves are in common time (C) with a key signature of one sharp (F#). They both sing the lyrics "Be ye holy," with a forte (f) dynamic. The piano accompaniment consists of two staves. The right hand has a rapid sixteenth-note pattern, marked with a forte (f) dynamic and a crescendo hairpin. The left hand has a simpler accompaniment of eighth notes, marked with a piano (p) dynamic.

for I am holy

for I am holy

f *p* *f* *p*

The second system continues the chorus with the same vocal parts and piano accompaniment. The lyrics for the Tenor and Bass are "for I am holy". The piano accompaniment continues with the same rhythmic patterns and dynamics (f and p) as the first system.

I, the Lord,

I, the Lord,

I am your God,

I am your God,

thus saith the Lord. For who so -

thus saith the Lord. For who so -

Poco più mosso.

1098 Metron: ♩ = 92

..... shall not o.....bey and do the

..... shall not o.....bey and do the



words of my Com.....mand.....ments, on him shall

words of my Com.....mand.....ments, on him shall



fall my Judg.....ments.

fall my Judg.....ments.



sf *ff*

Metron. ♩ = 112.

CHORUS.
Nº 13.

Andante. *Soli.*

Tutti.

Soprano Lord! en.ter not in...to judg.....

Tutti.

Alto Lord! en.ter not in.to judg..... ment

..... ment with thy ser...vant: in thy sight - - -

with thy ser...vant: in thy sight shall no

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "..... ment with thy ser...vant: in thy sight - - -" and "with thy ser...vant: in thy sight shall no". The piano accompaniment consists of a treble and bass staff with a complex rhythmic pattern.

..... shall no man be jus...ti...fied, shall no man be jus...ti....

man be jus...ti.....fied, shall no man, shall no man be jus...ti....

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "..... shall no man be jus...ti...fied, shall no man be jus...ti...." and "man be jus...ti.....fied, shall no man, shall no man be jus...ti....". The piano accompaniment continues with a similar rhythmic pattern.

.....fied.

.....fied.

Corni

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: ".....fied." and ".....fied.". The piano accompaniment features a more complex, rhythmic pattern with dynamic markings like *sf* and *p*. A "Corni" (Cornet) part is also indicated.

QUARTETTO, SEMI-CHORUS, or SOLO.

Metron 116

Solo, or Semi-Chorus

Soprano. *p* Teach me, O Lord, the way of thy Commandments,

Alto. *Solo, or Semi-Chorus* *p* Teach me, O Lord, the way of thy Commandments,

Tenore. *Solo, or Semi-Chorus* *p* Teach me, O Lord, the way of thy Commandments,

Basso. *Solo, or Semi-Chorus* *p* Teach me, O Lord, the way of thy Commandments,

Andan. *p* Wind Instruments.

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

f Vni

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

thou art my God! lead me O Lord! lead me O Lord!

thou art my God! lead me O Lord! lead me O Lord!

thou art my God! lead me O Lord! lead me O Lord! lead me

thou art my God!

Flauti

Corni

lead me in..to the paths, - in..to the paths of truth:

lead me in..to the paths, - in..to the paths the paths of truth:

lead me in.....to the paths - - - of truth:

lead me, O Lord, lead me in..to the paths of truth:

lead me, O Lord! lead me, lead me in.....to the paths,

lead me, O Lord! lead me, lead me in.....to the paths,

lead me in....to the paths,

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The music features a melody with many slurs and accents, and the lyrics are written below the vocal staves.

the paths - - - of truth, in....to the paths,

the paths - - - of truth, in....to the

of truth, in..to the paths - - of truth, in....to the

the paths - - - of truth, in....to the

This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves, with some words like 'the paths' and 'of truth' repeated across measures. The piano accompaniment continues with chords and single notes.

Tenuto.

Tenuto.

the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead

The image shows a page from a musical score. At the top, the word "Tenuto." is written. Below it are four staves of music. The first three staves are for vocal parts, each with lyrics underneath. The lyrics are: "the paths of truth, the paths of truth, lead me, lead me," for the first staff; "paths, the paths of truth, the paths of truth, lead me, lead me," for the second staff; and "paths, the paths of truth, the paths of truth, lead me, lead me," for the third staff. The fourth staff is for piano accompaniment, with no lyrics. The music is in G major (one sharp) and 4/4 time. The piano part consists of a simple harmonic accompaniment. The lyrics are repeated across the four vocal staves.

lead me, in...to the paths of truth,

lead me, in...to the paths of truth, lead me,

in...to the paths of truth, lead me,

me in.to the paths of truth,

in...to the paths, the paths - - of truth.

lead me, in...to the paths, the paths of truth.

lead me, in...to the paths, the paths - - of truth.

the paths, the paths of truth.

Clar.

Flauto.

Vni

f

This block contains the vocal and instrumental staves for the first section of the music. It features three vocal parts (Soprano, Alto, and Tenor) and piano accompaniment. The lyrics are: "in...to the paths, the paths - - of truth.", "lead me, in...to the paths, the paths of truth.", "lead me, in...to the paths, the paths - - of truth.", and "the paths, the paths of truth." The instrumentation includes Clarinet (Clar.), Flute (Flauto.), and Violin (Vni). A forte (*f*) dynamic marking is present in the piano part.

SOPRANO SOLO. RECITATIVO.

Metron $\text{♩} = 96$ N^o 14.

Soli.

Con moto

f

This block contains the musical score for the Soprano Solo Recitativo section. It includes a metronome marking of 96 quarter notes per minute and the tempo instruction "Con moto". The music is marked "Soli." and "f" (forte). The score is written for a single vocal line and piano accompaniment.

RECITAT.

Soprano

The Lord will scatter the darkness that is cast o...ver the nations,

and the veil that is spread o...ver all the people: and he will

in tempo.

swal...low up death in vic...to.ry, and the

a tempo.

Metron $\text{♩} = 108$

Lord our God..... will wipe a...way the tears from off all

Andante

Nº 15. Canon & Chorus

fa.....ces. *più lento.* *Andante.*

The first system shows a vocal line starting with a half note 'fa' followed by a rest, then a piano accompaniment. The tempo changes from 'più lento.' to 'Andante.' The piano part features triplets and a 'p' (piano) dynamic marking.

Soprano Solo.

There is none like to Je.. ho.....vah, the

The Soprano Solo section begins with a 12/8 time signature. The vocal line is accompanied by a piano accompaniment. The lyrics are 'There is none like to Je.. ho.....vah, the'.

God - - the God - of the righteous, he, O Is..ra.el! he shall be thy

The vocal line continues with the lyrics 'God - - the God - of the righteous, he, O Is..ra.el! he shall be thy'.

Sa...viour he, O Is.....rael, O Is.....rael! he shall be thy Sa

The vocal line concludes with the lyrics 'Sa...viour he, O Is.....rael, O Is.....rael! he shall be thy Sa'. The piano accompaniment continues with a steady rhythm.

Soprano Solo.

.....viour.
CHORUS.

Sop^{no} *pp* Ho.....ly, ho.....ly, ho.....ly is the

Alto. *pp* Ho.....ly, ho.....ly, ho.....ly is the

Tenore. *pp* Ho.....ly, ho.....ly, ho.....ly is the

Basso. *pp* Ho.....ly, ho.....ly, ho.....ly is the

Basso Solo

There is

Lord, the Lord, of Sa.....ba...

Lord, the Lord, of Sa.....ba...

Lord, the Lord, of Sa.....ba...

Lord, the Lord, of Sa.....ba...

Lord, the Lord, of Sa.....ba...

There is none like thee, there is none like thee - O Lord - Je.

none like to Je-ho, - - - - - yah, the God, - - the God - of the

..... oth.

..... oth.

..... oth.

..... oth.

Vni.

..... ho...yah, he shall be thy Sa.....viour he shall be thy Sa...viour.

righteous, he O Is...ra-el he shall be thy Sa...viour. He O

He O Israel! O Is..ra..el! he shall be thy Sa.....

Is.....rael! O Is.....rael! he shall be thy Sa.....

.....viour.

.....viour.

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

Thus

Soprano Solo
he O

Tenore Solo. *Tenore Solo*
There is none like to Je.

Basso Solo
There is none like

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

pp

[illegible]

Is...ra.el! he shall be thy Sa...viour, he shall bethy Sa....viour he,O

Is...ra.el! he shall bethy Sa...viour, he,O Is.....ra.el! O

Sa.....viour, he shall bethy Sa...viour, he, O Is...ra.el!

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

Is..ra.el! he shall be..... thy..... Sa..... viour.

Is.....ra el! he shall be thy Sa viour.

O Is..ra.el! he shall be thy Sa viour.

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho.ly is the Lord, ho.ly is the Lord, *cres:*
 ho.ly is the Lord, ho.ly is the Lord, *cres:*
 ho.....ly, ho...ly, *cres:* ho.....ly, ho..ly,
 ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres:*
 ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres.*
 ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres.*
 ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres.*
 ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres.*

ho.ly is the Lord!

ho.ly is the Lord!

ho.....ly, ho.....ly!

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

Tutti.

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment with a complex, flowing melody in the right hand and a steady bass line in the left hand. The key signature is B-flat major (two flats) and the time signature is common time (C).

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

The second system of the musical score also consists of five staves. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment, continuing the melody from the first system. The key signature remains B-flat major and the time signature is common time.

Lord of Sa.....ba...oth,

Lord of Sa.....ba...oth,

Lord of Sa.....ba...oth,

Lord of Sa.....ba...oth,

sf

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "Lord of Sa.....ba...oth,". The piano accompaniment is written for a grand piano, with a treble and bass clef. It features a series of chords and arpeggiated figures, marked with *sf* (sforzando) at the beginning of each measure.

ho.....ly is the Lord, ho.....ly is the

ho.....ly is the Lord, ho.....ly is the

ho.....ly is the Lord,

ho.....ly is the Lord,

The second system of the musical score continues the vocal and piano parts. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two flats. The lyrics are "ho.....ly is the Lord, ho.....ly is the". The piano accompaniment is written for a grand piano, with a treble and bass clef. It features a series of chords and arpeggiated figures, marked with *sf* (sforzando) at the beginning of each measure.

Lord, the Lord of Sa.....ba.oth, of

Lord, the Lord, the Lord of Sa.....ba.oth, of

ho.....ly is the Lord, the Lord of Sa.....ba.oth, of

ho.....ly is the Lord, the Lord of Sa.....ba.oth, of

Sa.....ba.oth, of Sa.....ba.oth, ho.....ly,

Sa.....ba.oth, of Sa.....ba.oth, ho.....ly,

Sa.....ba.oth, of Sa.....ba.oth, ho.....ly,

Sa.....ba.oth, of Sa.....ba.oth, ho.....ly,

Sop^{no} Solo.
ho.....ly, ho..ly, ho.....ly, ho..ly, ho.....ly, ho..ly is the

Tenore Solo.
ho.....ly, ho..ly, ho.....ly, ho..ly, ho.....ly, ho..ly is the

Basso Solo.
ho.....ly, ho..ly, ho.....ly, ho..ly, ho.....ly, ho..ly is the

Soprano
ho..ly, ho.....ly, ho..ly, ho.....ly, ho..ly, ho.....ly,

Alto.
ho..ly, ho.....ly, ho..ly, ho.....ly, ho..ly, ho.....ly,

Tenore
ho..ly, ho.....ly, ho..ly, ho.....ly, ho..ly, ho.....ly,

Basso.
ho..ly, ho.....ly, ho..ly, ho.....ly, ho..ly, ho.....ly,

Piano
ho.....ly, ho..ly, ho.....ly, ho..ly, ho.....ly, ho..ly is the

Lord, the Lord of Sa..baoth: Praise ye Jeho..vah

Lord, the Lord of Sa..baoth: Praise ye Jeho..vah

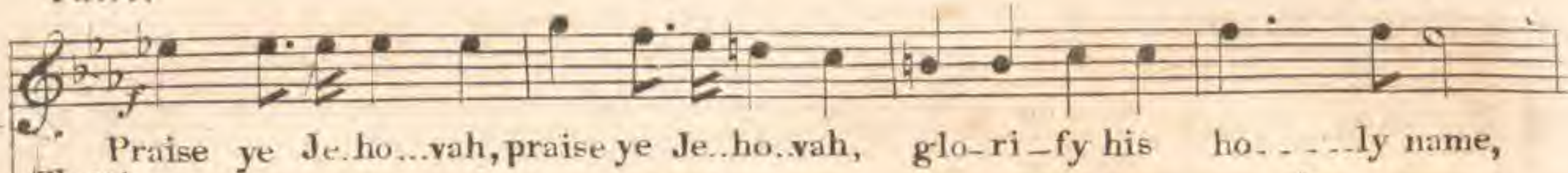
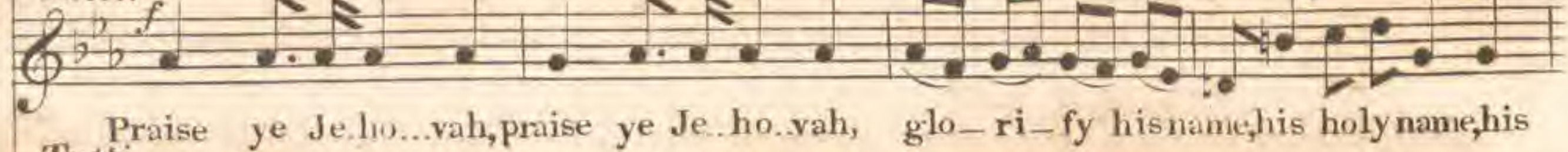
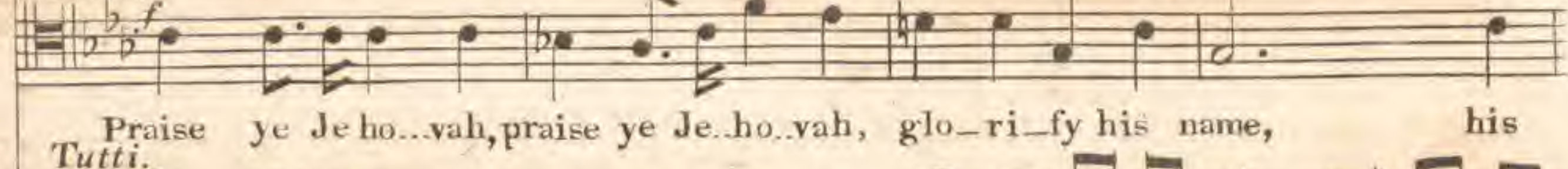
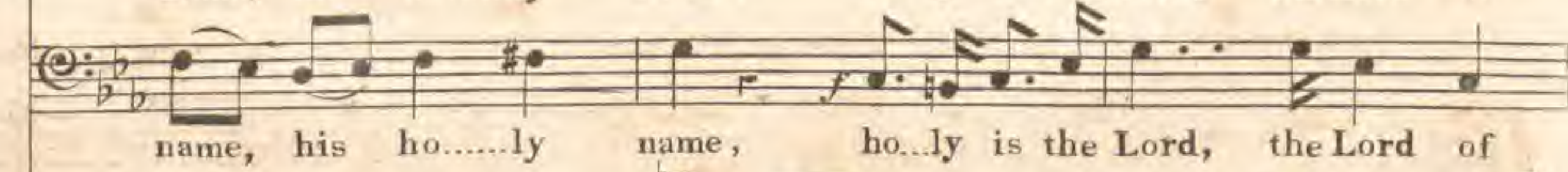
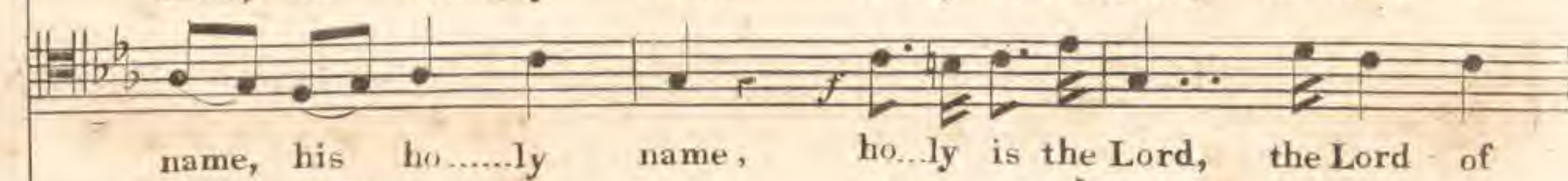
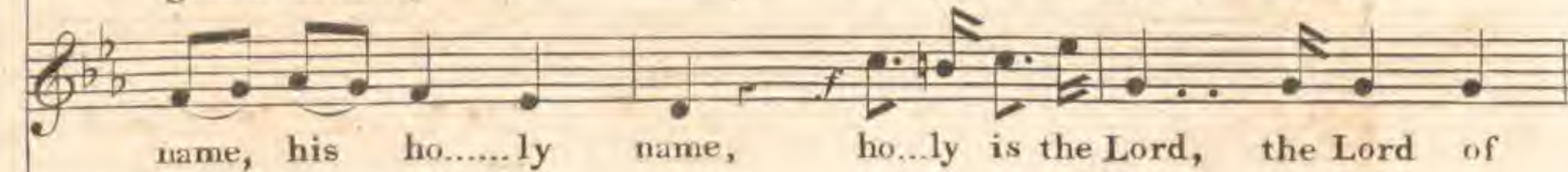
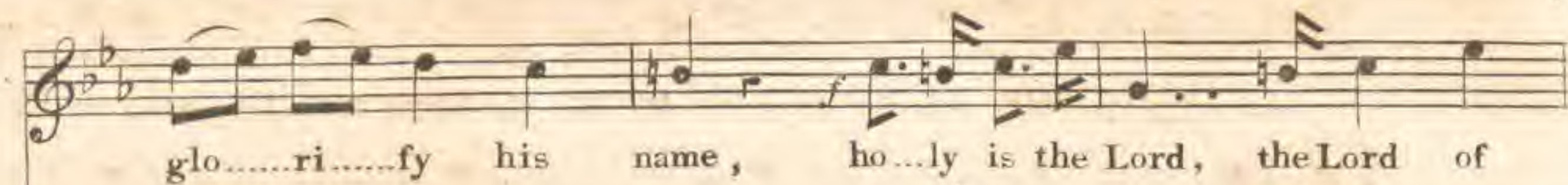
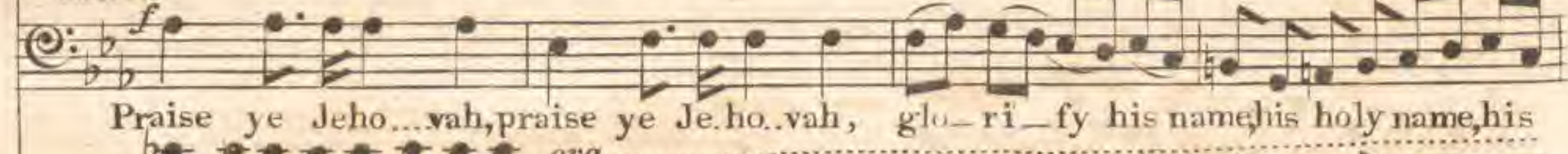
Lord, the Lord of Sa..baoth: Praise ye Jeho..vah

ho.....ly the Lord of Sa.....ba...oth.

ho.....ly the Lord of Sa...ba...oth.

ho.....ly the Lord of Sa.....ba...oth.

ho.....ly the Lord of Sa.....ba...oth.

Tutti.*Tutti.**Tutti.**Tutti.*

Sa.....ba....oth.

Sa.....ba....oth.

Sa.....ba....oth.

Sa.....ba....oth.

ff

Basso Tutti
 Metron $\text{♩} = 132$ **Nº 16.**

Glo.....rify the Lord, give thanks to him, re....joi....cing in his

Tenore

Glo...ri fy the Lord, give thanks to him, re...joi.cing in his
 ho...li...ness, in his ho.....li...ness, give thanks to

tr

Glo...ri...fy the Lord, give thanks to him, re...joi cing in his
 ho.....li.....ness, in his ho.....li.....ness, give thanks to
 him, Glo.....ri.....fy the Lord give thanks - - - - - to him, re...

Glo.....ri...fy the Lord, give
 ho.....li.....ness, in his ho.....li.....
 him glo.....ri.....fy the Lord, re...joi
joi.....cing in his ho..liness,

thanks to him, re...joi cing in his ho...li...ness, in his
 ...ness give thanks to him glo...ri...fy the
 ... cing in his ho...li...ness, glo...ri...fy the
 glo...ri...fy the

ho...li...ness, give thanks to him,
 Lord, give thanks to him, glo...ri...fy the
 Lord, glo...ri...fy the
 Lord, give thanks to him, re...joi...cing in his ho...li...



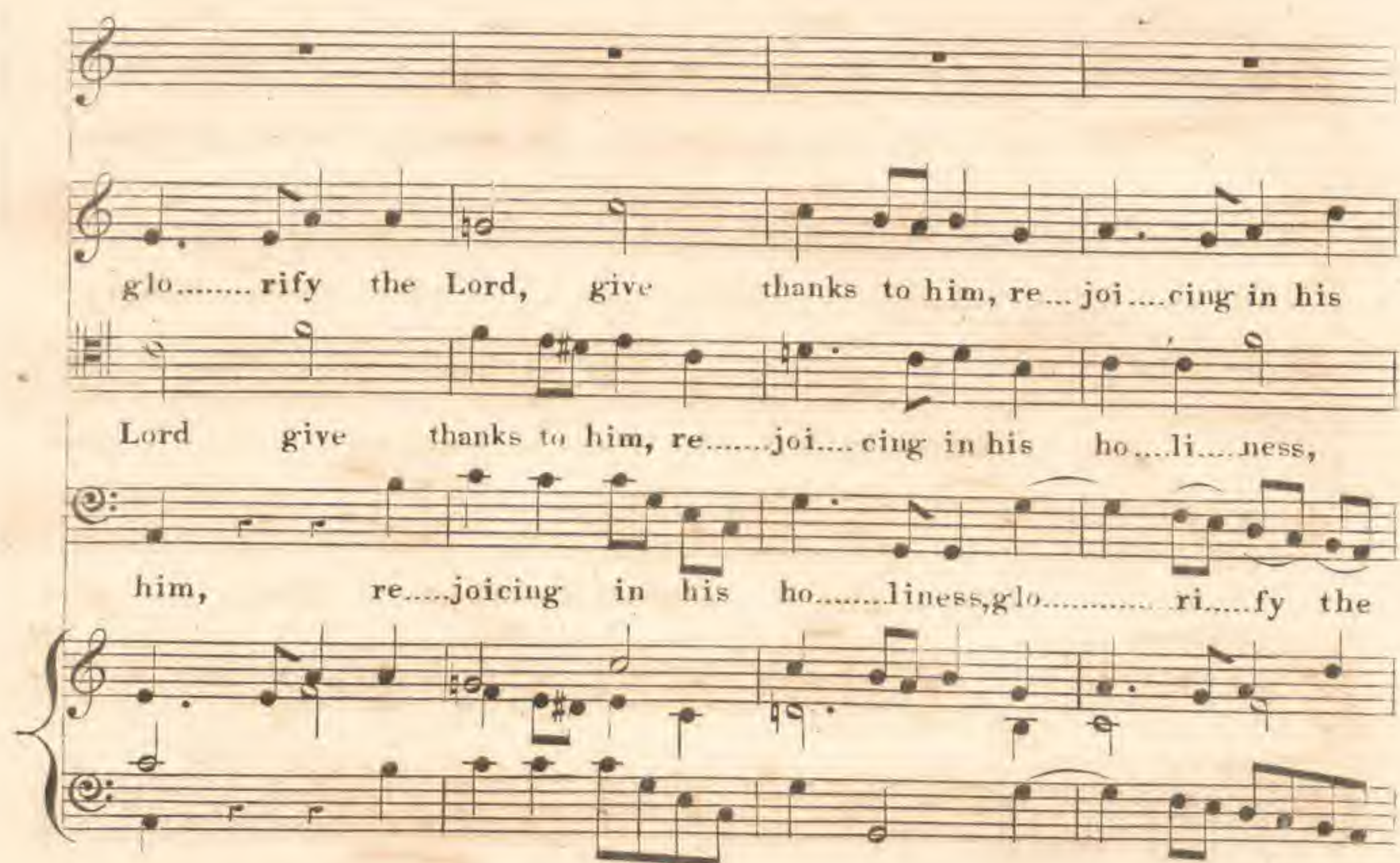
glo.....rify the Lord, give thanks to him, re...joi.....cing in his
 Lord give thanks to him - - - give thanks to him, give
 Lord - - glo...ri.....fy - - the Lord - - - give thanks, give thanks
 ...ness, give thanks to him, give thanks to him,



ho.....li.....ness, re...joi.....cing in his ho.....li.....ness, re....
 thanks - - - to him, - - - glo.....ri...fy the
 - - - to him, give thanks to him, give thanks give
 glo.....ri...fy the Lord, the Lord,

..... joi.....cing, re.....joi.....cing, re..joi.....cing in his
 Lord give thanks to him, re... joi.....cing in his
 thanks - - - - - to him, glo.....ri...fy the
 give thanks to him, glo.....

ho.....liness, glo.....ri...fy the Lord,
 ho.....li.....ness, glo.....ri...fy the Lord,
 Lord in his ho.....li.....ness, glo.....ri...fy the
ri...fy the Lord, the Lord, give thanks to



glo.....rify the Lord, give thanks to him, re...joi....cing in his
 Lord give thanks to him, re.....joi....cing in his ho....li....ness,
 him, re....joicing in his ho.....liness, glo.....ri....fy the



glo....ri....fy the Lord, give thanks to him, re...joi.....
 ho....li....ness,
 glo....ri....fy the Lord - - - - - give thanks, give thanks - - -
 Lord give thanks to him, give thanks to him, give thanks

...sing in his ho...li...ness, give thanks to him,
give thanks to him,
give thanks to him, give thanks to him, give
to him, give thanks, give thanks to him, give

give thanks to him, give thanks - - -
give thanks to him, give thanks - - -
thanks to him, give thanks to him, give thanks give
thanks to him, give thanks to him,

to him, give thanks

to him,

thanks - to him, glo.....ri.....fy the Lord, re.....joi.....cing

glo.....ri.....fy the Lord, give thanks to him, re.....

give thanks to - him, re.....joi.....cing in his ho.....liness, glo.....

glo.....ri.....fy the Lord, give thanks to him, re.....

in his ho.....li.....ness, re.....

joi.....cing in his ho.....liness, glo.....ri.....fy the

.....ri...fy the Lord, glo.....ri..fy the Lord, glo....

joi.....cing in his ho...li..ness, give thanks, glo....

joi.....cing in his ho...li..ness, glo.....ri...fy, glo....

Lord, glo.....ri...fy the Lord, glo.....ri...fy the

.....ri...fy the Lord, - give thanks - - to him, - - to

.....ri...fy the Lord, - - give thanks - - to him, give thanks

.....ri...fy the Lord, give thanks to him,

Lord, give thanks, - give thanks to him, glo.....ri..fy the

him, glo ri... fy the Lord, glo...

thanks — to him, glo ri... fy the

glo ri... fy the Lord, give thanks to him, re... joi... cing in his

Lord, give thanks to him, re - joi - cing in his ho..... li

..... rify the Lord, give thanks to him, give thanks to him, give

Lord, give thanks to him, give thanks to him,

ho..... li..... ness, re..... joi..... cing in his ho.... li.. ness, re....

...ness, glo..... ri..... fy the Lord, the Lord, re....

thanks to him, glo.....rify the Lord, give thanks to him, give
 give thanks to
 ...joi...cing in his ho.....li.ness, give thanks - - to him, give
 ...joi...cing in his ho.....li.ness, give thanks, thanks, give

thanks to him, re.....joi...cing in his ho.....li.ness, re....joi...cing in his
 him, give thanks to him, give thanks give
 thanks, give thanks to him, give thanks to
 thanks to him, give thanks to him,

ho.....li.....ness, glo....rify the Lord, give
 thanks -- to him, glo....rify the Lord, give thanks, -- give
 him, glo....rify the Lord, give thanks, give thanks to
 glo....rify the Lord, give thanks to him, give thanks to

thanks, give thanks to him, give thanks
 thanks -- to him, -- re... joi....cing in his ho.... li... ness, re...
 him, give thanks to him, give thanks to him, give thanks to him, re...
 him, give thanks to him, give thanks to him, give thanks to him, re...

give thanks to him, give
 ...joy...cing in his ho.....liness, give thanks to him, give thanks to him, give
 ...joy...cing in his ho.....liness, :glo.....rify the Lord, give thanks to
 ...joy...cing in his ho.....liness, give thanks to him, give thanks to him, give
 thanks to him, Glo.....rify the Lord, give
 thanks to him, Glo.....rify the Lord, give
 him to him, Glo.....rify the Lord, give
 thanks to him, Glo.....rify the Lord, give

The musical score consists of two systems. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The second system also has four staves: three vocal staves and one piano accompaniment staff. The piano part features a prominent, rhythmic accompaniment with repeated eighth-note patterns. The lyrics are written below the vocal staves, with some words spanning across measures. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like *sf* (sforzando).

thanks to him, to him, give thanks, give thanks

thanks to him, to him, give thanks, give thanks

thanks to him, to him, Glo ri

thanks to him, to him, give thanks, give thanks

to him.

to him.

fy the Lord.

to him.